

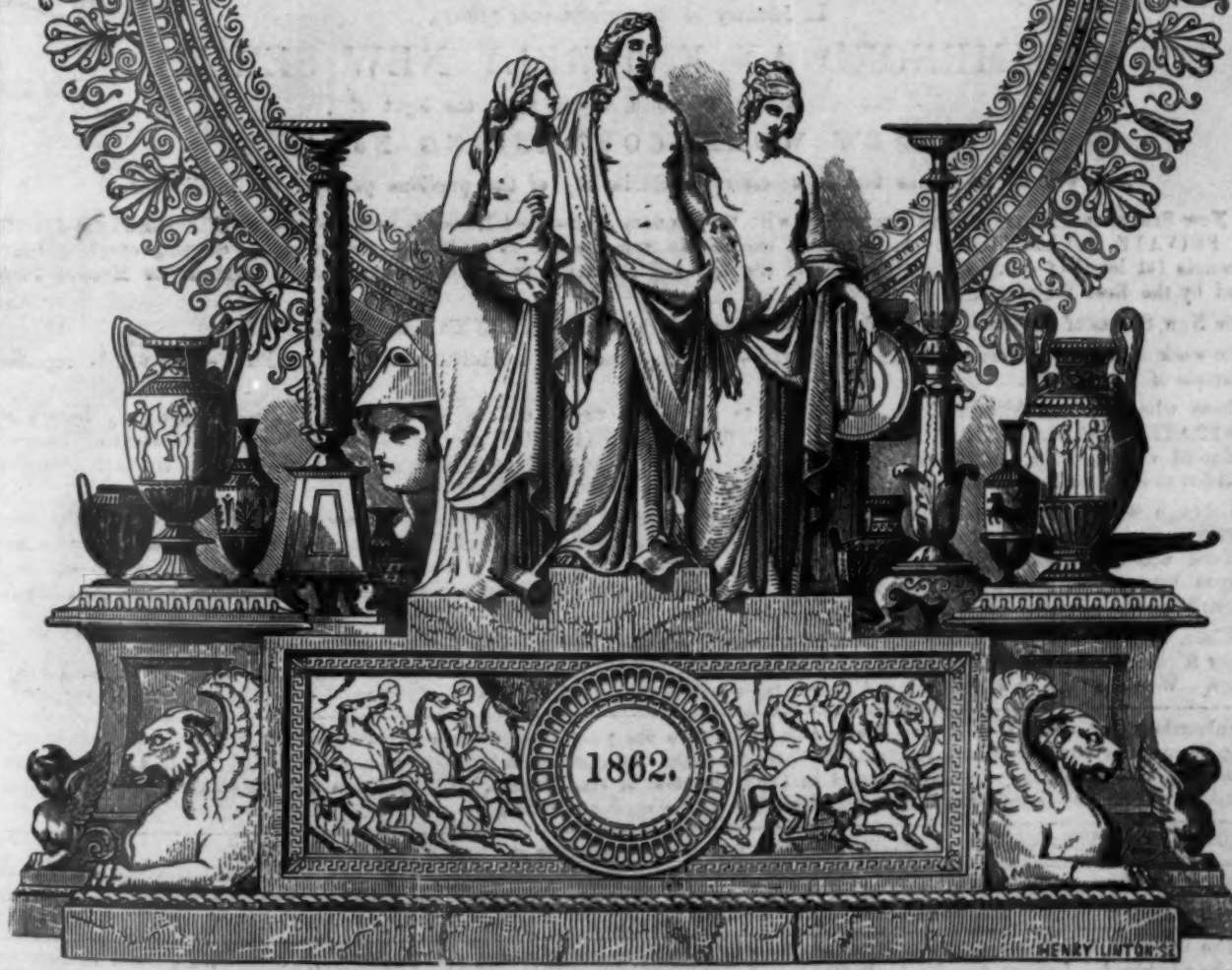
ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION.—PART VIII.

No. XI.—NEW SERIES.

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NOVEMBER.

THE
ART-JOURNAL.



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THE ART-JOURNAL,

In January of the present year (1862),

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And will by no means find it necessary to obtain any of the previous parts of the publication.

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THE ART-JOURNAL.



LONDON, NOVEMBER 1, 1862.

INTERNATIONAL EXHIBITION,
1862.

No. VI.—SCULPTURE:—FOREIGN SCHOOLS.



SCULPTURE has been called the elder sister of Painting; the same metaphor would make her the first daughter of Architecture. Man's necessities, in the need for shelter, gave early birth to structures, which fancy soon sought to decorate. Lines and forms and figures were cut into, or sculptured in relief out of, the stonework of palace or temple, and thus from cavern, chamber, or portal issued forth in rude embryo the coming statue. The mould into which the work was cast determined its form. Standing in doorway, or sheltered in portico, or grouped on pediment, the hero or the god comported himself with dignity, while submitting to the laws of a stern necessity. But from severity came symmetry, and of order was begat balanced beauty; for the genius of architecture, though a rigorous parent, governed wisely, and indeed benignantly, and having looked to safe foundations and established just proportions, and set the household in form of matchless loveliness, she bid sculpture, her elder daughter, hang the corridors with garlands and people the guest chambers with a race beauteous and divine. Thus was born and nurtured in ancient Greece and Italy the art which we call classic—a style of severe dignity, a school of subtlest symmetry, gentle in grace yet godlike for manliness. We shall in the sequel see how potent and enduring has been the sway of this classic epoch upon the sculpture of modern Europe.

But, as we have already shown in prior papers, a power or a principle antagonistic to the classic, arising in the middle ages, has become dominant in our modern times. The classic, as we have said, had been severe, cold, even icy; and Gothic imagination, in mood, lawless and ardent; the fancy, also, of young Italy, fondling with voluptuous beauty, and drunk with the cup of pleasure, began to soften hard stone, as it were, into wax, and warm cold marble with the throb of life, and thus was engendered the school of modern romance. Popular is this style with the multitude, for it demands little knowledge to be understood; pleasing is it even to minds sensitive and poetic, because it is given to exquisite witchery of beauty, rapturous as a stanza by Byron, melodious as a melody of Moore. We need scarcely say that votaries of this romantic school through the sculpture courts of the International Exhibition.

But, thirdly, there is yet another style, the so-called naturalistic. We have seen that classic sculpture made nature bend to laws of symmetry and to types of ideal and generic beauty. We have found that the romantic school subdued the rudeness of nature by the charm of sweet emotion. But now we encounter determined men who are willing to take nature just as she is, untamed, untutored, and unadorned. The "real," in its unmitigated vigour and uncompromising character, is their ideal. The nose of Socrates these sculptors would immortalise; the mole on the cheek-bone of Cromwell they would chisel with the scruple of tenderest conscience; St. Paul, even on Mars Hill, should be mean in presence; and the men whom we have worshipped while on earth must be handed down to posterity just as shoemakers and tailors have marred God's image. These sculptors, too, have their reward, and noble works will be found in the present Exhibition which owe a paramount strength and truth to the virtue which resides in faithful naturalism.

The sketch which we have thus given of three distinctive schools will enable us the better to analyse the complex phases which the statues executed within the last half century have assumed. Seldom, however, do we discover an unmixed product, or an unbroken pedigree; thus classic forms are now usually somewhat softened under the sentiment of the dominant romance. This romantic idealism in turn gains advantage by taking to the bone and the sinew of a pronounced naturalism. And naturalism itself is seldom so inveterate as to spurn wholly the æsthetic graces against which at first its heart was steeled. Hence, as we have said, the three fundamental schools are ever prone to intermingle, and thus in a free and vital eclecticism will be found, we trust, a renovated style which shall best reconcile the wisdom of our ancestors with the changed spirit of these modern times.

Of the classic statues of Italy and Rome, Madame de Staël wrote,—"I seem to survey a field of battle where time has made war against genius, and the mutilated limbs scattered on the ground attest the victor's triumph and our loss." But fable also tells of a certain other battle, fought so fiercely, that when the warriors rested on their arms by night, sinking into the last sleep even of death, their spirits rose in air, and renewed the strife. And so it is with Italy. Her genius, for long ages struggling and well-nigh subdued, bursts ever and anon the fetters which enthrall; and inspired by memories, and borne onward by aspiration, contends anew for the laurel which crowned Tasso at the Capitol. The fire of unconquered energy which burnt so fiercely in the breast of Michael Angelo, has, it is true, in his degenerate descendants, sunk into dying embers; yet Italy is seldom wholly without witness, especially in the sculptor's art, to her ancient glory: and hence, from generation to generation, sparks have kindled a smouldering flame; and even amid ashes, and out from ruins, and sepulchres, and battle-fields, lives again the wonted fire. Thus Italy, dowered with the fatal gift of beauty, has held her loveliness even in death; the languor of the placid cheek still conserves the lines where grace lingers, and the Niobe of nations gathers to her sorrow a world of sympathy, as year by year thousands throng to gaze on the agonising hues wherein the dolphin dies. Hence in many ways has been kept alive, even to this day, a school of Art, especially in sculpture, which neither malaria can kill, the stiletto stab, nor tyranny extinguish. Rome, the eternal city of the Arts, still survives—the earth's capital for sculpture.

Here hover the old traditions, here yet live, in the intercourse of middle-age freemasonry, workers in Italian marble, which lies in the hills in mortmain till genius sets the captive figure free. And freedom there has been, too, for the talent of all lands: freedom from conventional restraint, immunity from the partial and passing fashions of the vain, vaunting capitals of Europe; so that sculptors of all nations, dwelling among temples and sepulchres of gods and heroes, and sleeping, it may be, in garrets, and eating oftentimes the bread of penury, have founded in Rome, as the most fitting abode, the world's school for sculpture. Our immediate concern, however, is with native Italian artists.

The present style of Italian sculpture takes its origin in Canova, of whose works the International Exhibition contains some well-known examples—the 'Venus,' and the busts of Napoleon premier and Napoleon mère. Canova was born in the year 1757, at the small town of Passagna, and after early years devoted to usual studies, at the age of twenty-three he betook himself to Rome, as pensioner of the Venetian Senate. By birth a Venetian, by education a Roman, his style of sculpture naturally grew out of the classic and the Italian; yet were the noble treatment of Phidias, and the grand manner of Michael Angelo, to suffer mutation in his hands. It was Canova, indeed, more than any other artist, who, changing the aspect of the antique, re-fashioned the form of modern European sculpture, and infused into marble the spirit which had already grown dominant in literature. In classic sculpture of old had resided a certain divine abnegation; a moderation which seemed ever steadfast in the reserve of a mighty power; a vigour which, though softened, was never surrendered; a beauty which, melting with tenderness, never sank into sentimentality. And it was Canova, among the most gifted of modern sculptors, who breathed into this Art of the old world the life of the new. And this he did in the genius of modern romance. His 'Creugas' and 'Demoxenus,' of the Vatican, are melodramatic. His 'Cupid and Psyche' rapturous and voluptuous. His 'Dancing Girls' and 'Nymphs' pretty and coquettish. The old simplicity is superseded by *finesse*, by sensuous subtlety, and the softness of exquisite finish. Flesh, in its yielding *morbidity*—even in its velvet smoothness to the touch—is imitated; while the rigour of muscle and tendon, and the firm articulation of joints, are left unpronounced. Such is the modern Italian school, in its grace and beauty, as well as in its nerveless languor. After this manner, no work is more exquisite, or has achieved greater renown, than Tenerani's 'Swooning Psyche,' the express impersonation of modern Italian romance. But Monti's 'Sleep of Sorrow and Dream of Joy' is the work above all others wherein this lusciousness of sentiment, this rapt reverie, and unreal idealism, are pushed to furthest extreme. Such a statue falls upon the eye as music on the ear, in sweet yet mournful cadence, like breath of the soft south "stealing upon a bank of violets," "the food of love," and yet the surfeit. Other works may be quoted as examples of the Canova grace which still survives in Italy; such as Benzon's 'Zephyr and Flora Dancing,' Fantacchiotti's 'Musidora,' Costa's 'L'Indiana,' Albertoni's 'Nymph of Diana,' and Fraikin's 'Venus Anadyomene,' contributed by Belgium.

But while these and other modern Italian sculptors have given themselves over to the romance of the classic, the land of Pisano, of Donatello, and Ghiberti has once again taken to nature as the fount of her renovating genius. The time, indeed, had arrived when a conventional ideal, when the vague dream of a



beauty each day fading more and more into generalised abstraction, needed to be called back to literal and individual truth. This was the reaction in which alone could be gained the vigour and the life of a new birth; and thus, even to the emasculated Arts of Italy was not denied the promise of a quickened youth. Marochetti, an Italian by birth, a Frenchman by parentage, and an Englishman by adoption, holds the first rank in this resolute return to naturalism. His portrait statue of 'Sir Jamsetjee Jejeebhoy' is comparable to works by the vigorous hand of Velasquez. The treatment is broad and generalised; essentials are seized, minor details sunk into subordination, and the result is character, command, and power, maintained in dignity of repose. Some of the more ambitious works, however, by Marochetti, as the famed equestrian statue in Turin, err—like 'The Amazon' and the 'St. George,' by Kias, the German—on the side of melodrama, and herein they hold alliance with modern times, and so far stand aloof from the unadorned simplicity of the classic epoch. For the same reason, Marochetti's 'Charles Albert,' and Foley's 'Lord Hardinge,' contrast strongly, but not on all points unfavourably, with the classic equestrian statues of Marcus Aurelius on the Roman Capitol, and of the two Balbi in the Museo Borbonico, Naples. This gigantic monument to Charles Albert, exhibited in the Gardens of the Horticultural Society, deserves further mention, from its unswerving faith in unmitigated naturalism. It is curious to see ranged on the same cosmopolitan and catholic pedestal allegorical virtues in classic drapery, and Piedmontese soldiers in boots and pantaloons, with knapsack on back and bayonet in hand. Yet any presumed incongruity is overcome by the bold mastery of the treatment.

Naturalism in modern sculpture has taken another turn, the like of which is seen in the history of painting. The naturalism of Salvator Rosa, of Spagnoletto, and of Caravaggio, is not more diverse from the nature spelt out by modern Pre-Raphaelite painters, than the manly, and sometimes rude, vigour of Marochetti is distant from the small detail which obtains with certain sculptors in the Milanese school. The veiled figures of Monti, the roses by 'The Sleep of Sorrow,' like to the fabled leaves beneath the Sybarite's pillow, are in their feigned illusion what apple-blossoms and white lustrous satin gowns are in the wonder-working hands of Millais and others of his fraternity. Again, in Corbellini's 'Modesty' we admire a marble sleeve, because no milliner could have cut or stitched it better, even in cambric. And in our own school, in like manner, we are bound to praise the drapery of Woolner's 'Brother and Sister,' inasmuch as no wrinkle, however slight, has been left out. Let us hope that the earnest pursuit after truth may not stop here. The time will come, we feel persuaded, when the warp and the woof of the finest gossamer shall be transcribed, thread by thread, in Carrara stone! Yet must it be admitted that a loving trust in simple nature has obtained, in the present Exhibition, signal victory. Magni's 'Reading Girl,' truthful not only to the hem of a garment, to the turned leaf of the book, and the torn rushes from the bottom of cottage chair, but earnest as if the whole soul drank of the poetry and was filled, moves with a heartfelt pathos. Reality calls to its illusive aid the testimony of minutest circumstance, which steals little by little upon eye and mind, till attention is riveted beyond escape. The girl reads, and among the crowd of spectators every voice is hushed. Tread softly, break not rudely on her reverie. Listen! perchance she speaks.

It were hypercritical to object that life here is humble, that the types are of the commonest. 'The Dying Gladiator' was a Gallic slave, yet is the work among the most noble even of classic times. 'The Reading Girl' is a peasant or cottager, doubtless far beneath, in scale of being, a Venus, a Juno, or a Diana; the treatment, moreover, as we have shown, is in no way ideal or exalted, and thus let us admit that the work is *genre*, and little more—a class, doubtless, subordinate to the highest. Yet, after its own kind, is this 'Reading Girl' first-rate, as the judgment of the multitude both in Florence and in London has, in no measured or stinted terms, already pronounced.* In conclusion, we may commend Guglielmi's clever and carefully-studied group, 'La Sposa e l'Indovina,' subject to the reservation that the old Fortune Teller, wrinkled and hag-like, is, for the noble art of sculpture, one step too low in the descent into naturalism. The long recognised canon cannot be questioned, that types and modes of treatment which may be tolerated and even commended in painting, become absolutely abhorrent when transferred into the more stately art of sculpture.

Sculpture, it must be admitted, has lagged far behind her sister, Painting, in service rendered to Christianity. Quintilian says of classic Art, that it appears to have added prestige to religion, so worthy was it of divinity. And coming down to mediæval times, in Raphael's 'Transfiguration,' and in Michael Angelo's ceiling—not specially to mention the expressly spiritual works of Angelico, Francia, and Perugino—painting became a chosen handmaid to faith and worship. Yet it can scarcely be denied that Christian Sculpture has shown herself comparatively unworthy. The 'Christ' of Michael Angelo, for example, has no more to do with Christ than with Apollo or Jupiter. Yet the softer sentiment, and the more subdued spirit which have, as we have seen, of later years been breathed upon marble, may perhaps have proved more congenial to those passive virtues which Christianity loves to enshrine. Italy, indeed, in her own body, long given to anguish and the wail of lamentation, has, in these recent days, carved her passion upon heart of rock, and led even the Arts along the Via Dolorosa on the way to Calvary. And the International Exhibition contains some such works, wherein stone, as it were, is made vocal in suffering. Jacometti, a Roman sculptor well known by the deep devotion of his figures, sends a 'Pietà.' Magdalens of course abound; and Benzoni, a name also illustrious, contributes 'Maria Santissima.' Cagli executes a Dead Christ mourned by two Marys, after the manner of Guido; Erolì a 'Calvary,' an adaptation from Raphael's well-known 'Spasimo;' and Achtermann, a German, another 'Pietà,' in the style of the Dusseldorf Christian school. Sculpture, deriving its descent from pagan Greece and Rome, has, we repeat, seldom reflected the true genius of Christianity. And the anomaly awaits satisfactory solution, that the statues most instinct with Christianity are least indebted to genius; and, on the other hand, that works which are endowed with highest genius too frequently stand in rebellion to the religion they should serve. Tenerani's 'Angel of the Resurrection,' which we could have wished to welcome in London, is an exception, and ranks as one of the grandest creations to which Christianity has given birth.

* The 'Reading Girl' has become the property of the London Stereoscopic Company. The admirable photographs of this and other important statues in the Exhibition, published by this association, have conferred benefit and pleasure upon all students and lovers of Art.

The history of Italian sculpture, which we have just passed in review, finds its counterpart in every nation throughout Europe. Ancient and modern Italy, the replica, in some degree, of Greece, has been enthroned queen of the Arts, and Rome, even as a second Athens, becomes in the empire of sculpture the mistress of the world. The Goths entered Italy, and in revenge the Arts crossed the Alps, and conquered Germany, France, England, and even the wilds of Scandinavia. And yet still the ambition, and, indeed, the highest need, of every sculptor, is to sojourn among the Seven Hills, and then to carry back to his native valleys and mountains those dreams of beauty where-with his soul is ravished. Thus, as we have said, the progress or the decadence of sculpture in Italy is the index to the ebb and the flow to which sculpture has been subject in other states. Germany, even, passed through like phases to her sister of the south. Danneker's 'Ariadne' at Frankfort is a well-known example of modern romance. 'The Amazon,' by Kias, now in front of the new Museum in Berlin, we have already quoted as analogous in fling and flourish to the works of Marochetti. And the present Exhibition, in Cauer's 'Hector and Andromache,' in Kaehsman's 'Jason and Medea,' and Kissling's 'Mars, Venus, and Cupid,' contains signal examples of the style of Canova, even to excess. Again, in Schadow's 'Statue of the Prince of Anhalt,' set off in stars, cocked hat, ribbon, girdle, sword, baton, and breeches, we have an *outré* instance of naturalistic portraiture. Tuerlinckx's 'Margaret of Austria,' contributed by Belgium, is a notable work in the same category. Ranch's 'Frederick the Great,' seen in a small bronze cast, belonging to the like class, must be allowed to rank among the most illustrious monuments in Europe. The difficulty of costume, perhaps the worst stumbling-block in the way of the modern sculptor, is here boldly met by an uncompromising truth, treated with an art which blinds to inherent incongruity.

The fame of Canova had for some years shone serenely in the Italian sky, when a meteor descended from the north to divide the sovereignty of the heavens. Thorwaldsen, the Dane, reached Rome in the year 1796, and lived chiefly in that city up to the time of his death in 1844. His style, formed by study in the Capitol and the Vatican, may be best described by its contrast to the manner of Canova. Canova, it must be admitted, was somewhat meretricious. Thorwaldsen was simple; Canova excelled in the refinements of execution, Thorwaldsen showed himself sometimes negligently rude; Canova was fanciful, decorative, and romantic, Thorwaldsen once again reverted to the severity of the antique, overturned the dancing-master academy of Bernini, and, renouncing the allurements of girls on tiptoe smiling in half-veiled charms, he preached the repentance of the Baptist, and became the apostle of Protestant sculpture. In the style of Thorwaldsen indeed is the self-denying virtue which knows when to sacrifice present enjoyment, and in that sacrifice secures immortality. The works by Thorwaldsen in the International Exhibition are comparatively few, but they are important. 'The Jason,' a nude figure, simple in treatment and good in style, is the figure which, purchased by Mr. Thomas Hope, ensured the coming fortune of the then unknown artist. 'The Mercury,' a later work, shows equal, perhaps greater, precision and firmness in anatomy and execution. The renowned bas-relief, 'Alexander's Triumph,' is unequal,—best when nearest to the Elgin Frieze, and least successful when essaying actual nature, which is crudely thrust in

among figures classic in treatment. This incoherent mixing of styles, so common with embryo artists, betrays a want of knowledge and power of which Thorwaldsen was, it must be confessed, seldom guilty. Jerichau conserves for Denmark the reputation which Thorwaldsen won. His 'Hercules and Hebe,' skilful adaptations of the Vatican 'Torso' and the Louvre 'Venus,' are among the noblest works of the present century. The Swedish 'Grapplers,' by Molin, may be quoted with the vigorous pictures contributed by Scandinavia, as evidence of the nascent genius of these northern nations given to boldest naturalism. Kessel's 'Discobolus,' contributed by Belgium, is likewise worthy of highest commendation—simple, living nature, imbued with the best spirit of the antique.

Did space permit, we would gladly enter on the detailed analysis of the French school—a school scarcely less commanding in sculpture than in painting. Pradier has been in our times its chief, an artist who became, at least in the opinion of his countrymen, for France what Canova had been for Italy and Thorwaldsen was for the Danes. Pradier, it has been said, was the last of the pagans, but the mythology to which he gave himself was known in the guise of a French novelette. Plutarch tells us that Phidias had conversed with the gods, the biographer of Pradier would have to confess that the French Praxiteles took his inspiration from grisettes. Pradier, in truth, had not worshipped Minerva at Athens or Jupiter on Olympus, but rather loved to watch a Parisian Phryne issue from the bath, or Venus unloose her zone. Thus marble in his hands yielded to the soft touch of amorous desire, and the chastity of unsunned snow blushed with voluptuous warmth. We need scarcely say that this treatment ravished the imagination of the multitude, and hence the alluring creations of Pradier were, for years, bruited by a noisy parrot press to the acme of popularity. The style of Canova we have seen was consonant with the spirit of modern Italy; the manner of Pradier similarly represented the social life and the literary tastes of France. He was the man of his times, and as such we have chosen his works as impersonations of the genius of French sculpture.

Yet do the International Galleries show that there are artists who have, from the Pradier school, broken into revolt and inaugurated reaction. Pradier, we are told, was accustomed to denounce 'The Night' and 'The Dawn' of Michael Angelo as mockery of nature and snares for Art students. Yet in Perraud's 'Adam' we gladly recognise the Angélesque treatment of the grand Vatican 'Torso.' In Jaley's 'Reverie,' and figures by other artists, do we detect the attitudes of the eccentric Florentine, translated into the attitudinizations of French mannerism. And in the works of certain other masters issuing from this school, do we find an impatience of, and even a proud contempt for, petty littleness, with a bold struggling after greatness of manner—the noble characteristics alike of classic Greek and middle-age Tuscan. And thus at length do we reach such groups as Maillet's 'Agrippina' and the boy 'Caligula,' modelled as if an infant Hercules; such noble works as Cavalier's 'Cornelia,' her two sons on either side, cast in the severe dignity of the classic; and in such achievements we are bound to confess that the French school has attained to a mastery, a power, and a resource of which can be found but solitary and exceptional examples in other countries. Our English school, and with the English we include the American, often disguises want of knowledge under a smooth generality and a pleasing prettiness. The French despise so easy a resource, and even run into difficulty

to show, as it were, adroitness in escape. In Lequesne's 'Dancing Faun,' a puzzling problem to resolve with skill, how does motion flow through every limb and ripple along palpitating muscle; how does ecstasy triumph in high-strung nerve, and each tendon strain unflinchingly to hold its own! The figure is as steadfast as bronze can make it, and yet in our mind's vision, like a flash of light, it moves.

In Pradier and his followers we see the spell of the romantic, in the works just mentioned the sway of the classic, in other directions is recognised a reversion to naturalism. Oliva's bust of 'L'Abbé Deguerry,' for example, is remarkable for that photographic and Denner-like detail which has been so greatly, and indeed justly, admired in the carefully studied heads by Woolner. To this ultra-realism French Art, as likewise our own English school, is now tending. The excess cannot receive more wholesome correction than in the words of the great French critic, Gustave Planche. "If," says this accomplished writer, "sculptors and painters of our day wish to obtain enduring glory, they must be profoundly penetrated with a truth which seems at the present moment unknown: the human model the most rare, the landscape the most alluring, can be successfully imitated, solely on condition that it be interpreted by the mind or intelligence of the artist; the literal reproduction of reality can only give birth to works incomplete."

We defer to the coming month our criticism on the English and American schools of sculpture. We shall then find that Anglo-Saxon works contrast not unfavourably with the foreign productions just passed in review. We shall see that English, and we may add American, sculpture, is free from the sickly sentiment of the Italian, is delivered from the extravagance of the French,—that it stands pre-eminent for simplicity, for balanced moderation, for pleasing incident, and for unswerving integrity to the dictates of good sense and sober taste. In this and preceding articles we have analysed and described the great national schools of Europe, both pictorial and sculptural; and now, when the fancy-feigned world which it has been our privilege to know and to love has reached its dissolution, we rest in the cheering persuasion that still remains for all of us—an enchantment which cannot die, forms of beauty to adorn the chambers of memory, and noble truths to stand in the courts of intellect.

J. BEAVINGTON ATKINSON.

THE ART-EXHIBITIONS IN LIVERPOOL.

As we briefly announced in our last number, the Liverpool Academy and the Society of the Fine Arts opened their respective exhibitions in the early part of September. A stranger, not conversant with Art-politics as they are discussed in Liverpool, would be apt to imagine that Art and commerce here fraternised to a very great extent. That this is undoubtedly true is due to the extensive and laudable Art-patronage of the great commercial men of Liverpool, and certainly not to the existence of two rival institutions. Judging from their actions, the *dictum* of one or two persons in power seems to be, that union is not strength, and to that *dictum* the two societies tenaciously cling. The interest of Art and artists, as well as their own, is thereby not furthered, but seriously retarded.

We believe the chances of reunion unhappily lessen every day, and it only remains to be seen whether both institutions will maintain their existence consecutively, or whether the one will eventually give way to the other.

The "Society's" fifth exhibition is, perhaps, more attractive than that of the Academy, inasmuch as they have in the aggregate a greater number of more imposing pictures. They have E. M. Ward's 'Alice Lisle protecting Fugitives from Edgemoor,' Calderon's 'Catherine of Arragon and her Ladies at Work,' Horsley's 'Keeping Company,' Paton's 'Lullaby,' Sant's 'First Sense of Sorrow,' Mrs. E. M. Ward's most beautiful and admirable work, 'Henrietta Maria at the Louvre,' Rachel Solomon's 'Fugitive Royalists,' Frost's 'Faery Queen,' and many others by well-known names. The landscape department is represented, amongst others, by Messrs. F. R. Lee, Sidney Cooper, J. B. Pyne, and W. Callow.

Perhaps the Academy's exhibition, now numbering the thirty-eighth, may be regarded as more select, although there are few works of prominence. As usual, the pre-Raphaelite element is here very strong. One would almost fancy that this is a school devoted exclusively to the new system.

The local talent in the Academy is strong also, and is well represented this year. J. L. Windus, a well-known member, contributes a small painting titled 'The Outlaw.' The landscape in this picture attracts more attention than the incident itself, which represents the outlaw lying half hidden in luxuriant copsewood, with a female beside him on the watch. Consequently, the picture is a pre-Raphaelite study of tangled wood and shrubbery, and as such, produces much enjoyment in its careful scrutiny. An artist of promise is J. Campbell, who, in a picture named the 'Old Tryste,' claims much commendation. But his figures have a tendency to stiffness, the result of overworking a picture, after the pre-Raphaelite manner. If he be not hurried on to the false extreme of pre-Raphaelism, he may yet do well. Above all things, let him remember that elsewhere pre-Raphaelism is not honoured with the hero-worship it obtains within the pale of the Liverpool Academy. Other members, such as Messrs. Davis, Bond, and Hunt, have produced pleasing landscapes, and some could be pointed out for their careful finish and delicate sentiment.

We must give the Society the merit of being the most cosmopolitan of all the exhibitions held in the United Kingdom. Exhibitors from Paris, Brussels, Düsseldorf, and Weimar, find a place in the Society's display. Besides this, there are artists on whose location the catalogue is silent; but from the unpronounceable union of consonants in many of the names, we surmise that Norway, Sweden, and even Russia, are represented. Of the foreign pictures, the most important are—Schloesser's 'Arrest of Louis XVI. at Varennes,' and a very large historical work by E. Leutze, 'Frederick the Great's Return to the Court on his Release from Spandau.' In the former the inspiration of De la Roche is visible; the heads recalling those in that artist's 'Les Girondins.' It is due to the unsactarian nature of this Society to mention that the interests of foreign exhibitors are well attended to, many of their productions finding places on "the line." Merit, and merit alone, seems to obtain a proper position here, without reference to Academy-castes or Art-creeds.

The necessity for a suitable building in Liverpool, where Art may be fostered, has become painfully apparent. So great was the influx of pictures to the "Society" this year, that many had to be rejected solely for want of space, and not for demerit. Some of the pictures have consequently been condemned to a necessary exile in the dark passage leading up to the rooms, where their artistic contents assume a strange, undefined shape, bewildering to the beholder. We cannot doubt that the energy of influential gentlemen and artists connected with the Society will not be here wanting, and that nothing will be left undone to the attainment of this most desirable object, namely—the obtaining proper accommodation for Art uses in the liberal and flourishing port of Liverpool. Reunion of the two institutions will attain this the readier, and on this ground we chiefly advocate it; but if passion and temper will interfere in a good cause, the "Society" alone must exert themselves, and this great object will be attained in time. We know there are many of its friends and members deeply anxious on this head; we earnestly hope they will be successful.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

THE EXHIBITION COMMISSIONERS' FINANCIAL BLUNDER.

SIR,—Now that the question of the guarantors' responsibility to meet the alleged loss on the Exhibition is "trembling in the balance," it behooves them to ascertain their true position with respect to the deficiency. How has it occurred? how has it been estimated? and how is it that the 1862 Exhibition is insolvent, when its predecessor, as a mere adventure, realised the magnificent surplus of £145,000, in addition to the £67,000 raised by subscription? The promoters of the present Exhibition are already defending their financial blunder, on the plea that ten years is too short an interval for the recurrence of these industrial displays. The very men who have deliberately elected themselves to the administration of the assumed Exhibition of 1872 (see Captain Fowke's Pamphlet on the Exhibition Building), and who have all along claimed to represent the late Prince Consort's intentions, now tell us that the decennial recurrence of these Exhibitions was against his wishes,—that the success of 1851 depended on novelty, and that the present display is prejudiced through the loss of the charm of originality possessed by its predecessor. I disbelieve altogether that the inherent principle of success in 1851 was ephemeral. First, as to the question of novelty, we must not forget that nearly half a generation has come into existence since 1851, to whom the present Exhibition is just as novel as its predecessor was to those who have since then passed from amongst us. It is admitted on all hands that both the quantity and quality of the objects exhibited this year are vastly higher than in 1851; and, notwithstanding the great drawback on the attendance in May, from the incomplete state of the building, I believe the receipts from the 1862 Exhibition will exceed those of 1851. That the present Exhibition attendance would have been larger under a more prosperous condition of the country must be admitted; but we look in vain to any falling off in expected receipts to account for the condemnation of the profit of £145,000 in 1851, into a serious deficit in 1862.

The whole question of profit and loss lies in a nutshell. In 1851 the building (together with the arrangements for receiving and returning goods) cost £170,000, and all other charges amounted to £123,000, making a total expenditure of £293,000. The total receipts in 1851 (exclusive of the £67,000 raised by subscriptions) were £438,000, producing a net profit of £145,000.

The charter of 1862 wisely limits the Commissioners to an expenditure of £200,000 on the building, which sum would have simply met the increased size; and, *ceteris paribus*, would have still allowed a margin of £115,000, to cover any increase on the general expenses, or possible loss on a deficiency of receipts; in fact, the financial success of the 1862 Exhibition was, with the most ordinary caution, an absolute certainty; and was continually paraded before the public in the *Journal of the Society of Arts*, as an inducement to join in the guarantee.

The actual expenditure on the 1862 building, and arrangements for receiving and returning goods (as compared with the £170,000 spent in 1851), for which the Commissioners are liable, is about £370,000, viz., £300,000 on the original building contract, and £70,000 as extras for the Eastern Annex and other matters; and, as compared with the probable margin of £115,000, on a building costing £200,000, this deliberate expenditure of £370,000 would imply a probable loss of £55,000. But, as the whole of the £300,000 would not be paid unless the receipts exceeded those of 1851, the amount would be somewhat reduced; and, under any circumstances, would recklessly endanger the guarantors' liability.

The charter of the 1862 Commissioners limits their expenditure on the building to £200,000, under which a splendid surplus would have been realised. The Commissioners set this charter at defiance, deliberately exceed the limitation of expenditure by at least £100,000, and involve the

scheme in a certain loss. Who is to bear this, the guarantors, the Commissioners, or the contractors? Certainly not the guarantors, for their responsibility was tendered under conditions which have been violated. The Commissioners and contractors must arrange among themselves the liability on this thoroughly gambling transaction. All the guarantors need regret is, that the prestige of future Exhibitions should have been so ruthlessly destroyed by the scheming little clique who have sacrificed everything to the one object of getting a permanent Exhibition under their administration. The guarantors, however, have a right either to an audit of the accounts or a formal release from the guarantee, as who knows but that in three or four years, when public indignation at the reckless blunders of the Commissioners has subsided, and the guarantors are resting satisfied on the strength of a statement for which no one is officially responsible, that they may be called upon to make up the deficiency?

If, as is most probable, the guarantors' liability is at once surrendered, do not let them, for a moment suppose that it is an act of favour or liberality on the part of either the contractors or Commissioners. If this question, involving as it does the sum of a large fortune, can be adjusted between them, by the contractors surrendering to the Commissioners what has been alleged to be due to them by virtue of a formal contract, the relations of Commissioners and contractors in this matter is a perfect mystery to Sir,

Your obedient servant,
Oct. 10, 1862. A GUARANTOR.

GOVERNMENT SCHOOLS OF ART.

SIR,—As a master of a school of Art, I received last year, from the Department of Science and Art, the following circular. As I have not seen the results published, I think it would be interesting to your readers if you would kindly give some particulars in your next.

Oct. 7, 1862. AN ART-MASTER.

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE OF COUNCIL ON EDUCATION.

South Kensington, London, W.

15th day of August, 1861.

SIR,—I am directed to inform you that in order to obtain for the International Exhibition of 1862 a good illustration of the results of instruction given in schools of Art, the Science and Art Department offers to the students the following money prizes, in addition to the usual awards of medals and medals. The works submitted must conform to the size, &c., laid down in the case of works competing for medals, and must be sent to this Department not later than 1st March, 1862.

1. For the best design to be executed in wrought or cast iron, such as Park Gates, Balconies, Railings, Fire Grates, &c.—

1st Prize £15 0 0
2nd " 5 0 0

2. For the best design to be executed in Gold or Silver work; Parcel gilding, Enamelling, or Jewellery may be used. Breakfast or Tea Services, Decorations or Centre Pieces for the Table, Epergnes, Candelabra, or the like—

1st Prize £15 0 0
2nd " 5 0 0

3. For the best design to be executed in Porcelain or Majolica, a Breakfast, Dinner, or Tea Service, or Ornamental Work for the Table, Mural Decorations, &c.—

1st Prize £15 0 0
2nd " 5 0 0

In addition to the above, the Science and Art Department offers for the best design in each of the three sections above named, executed by a master in a school of Art, a prize of

£20 in each Section.

E. STANLEY POOLE,

Chief Clerk.

The Master, School of Art.

(This is the first time we have heard of the above invitation, and we must confess our entire ignorance of any "results" arising from it.—ED. A.-J.)

SELECTED PICTURES.

FROM THE COLLECTION OF JAMES LANNEL, ESQ.
MANCHESTER.

REST.

J. Linnell, Painter. J. Colson, Engraver.

ACADEMICAL honours are not in all instances the surest test by which, in this country, the merits of an artist are to be tried and recognised; in some instances even the very reverse is the case. We have among us men who hold the distinction so lightly they do not care to go through the form necessary to place them on the road to the honour, though this form is nothing more than to enter their names in a book kept at the Academy for the purpose. Others there are who have complied with the condition, but have not yet, and perhaps never will, attain their object, and still are held as high, some of them higher, in public estimation, as those who have succeeded in reaching it: their works are eagerly sought after, and if their ambition is unsatisfied, their exchequer is abundantly supplied. John Linnell may be cited as a painter unentitled to put any symbolical letters after his name as indicative of academical rank, and yet we have no landscape painter whose productions attract more enthusiastic admirers. Certainly many years passed ere this popularity was attained; and the neglect with which his works were for so long a period treated with indifference is one of the incomprehensible marvels of Art-history; it can only be accounted for rationally by their peculiar style of treatment, which the public could not perfectly comprehend. Novelties in Art, as a rule, are not popular with the majority of picture-buyers, however much they may be talked about, and even commended. For a long time Linnell was so discouraged and disheartened by the almost entire want of patronage, that he was compelled to unite portrait-painting, and even engraving, to his other labours, to enable him to live by his profession. But his landscapes remained in the studio, few appreciated them, and fewer still bought them: now they are only within the reach of those who can pay large sums for their acquisition; and the artist is ranked, no less by foreign critics than by his own countrymen, as among the greatest living landscape painters.

The picture of 'Rest' is one of a pair—the other is entitled 'Labour'—forming a portion of a choice and valuable collection of the works of British artists, owned by a gentleman of Manchester, one of those liberal and enlightened patrons of our school of painters, so many of whom are dwellers in the great manufacturing districts. Linnell has long been resident in one of the most picturesque parts of the county of Surrey, the vicinity of Redhill, and from this locality, he has, we believe, selected many of the subjects forming his more recent pictures; not, perhaps, making positive "views" of the scenery, but adapting it to his purpose. In all probability the harvest-field here represented was borrowed from, if not actually sketched on, a Surrey farm; and it shows how much may be done, by a man of genius, with few of the most ordinary materials. There is nothing more than a foreground of corn-field with a few figures introduced into it, a small range of purple distance, and a glorious canopy of deep blue sky, partially hidden by masses of cloud, moving heavily and threateningly through the air. It is noonday, indicated as much by the peculiar colour of the atmosphere and the shortness of the shadows, as by the meal of which the labourers are partaking, brought to them by their children, whose brightly-tinted dresses present a strong contrast to the mingled brown and golden tints of the shocked sheaves, and ripe, uncut corn. To the left of the picture is part of a young oak, judiciously placed there to serve as a counterpoise to the horizontal lines of the landscape. Linnell is a great colourist, and shows himself eminently to be so in this work; the intense heat of an autumn day is represented with unqualified force and truth.

Both this and its companion, which has also been engraved for this series, are works that their owner cannot prize too highly.



JOHN LAMMELL, PERCY

JOHN COUSEN, SCULPT

REST.

FROM THE COLLECTION OF JAMES FALLOWS, ESQ.

LONDON, JAMES G. WILKINSON



Sixtus V., built the Palace of the Cancellaria. The former palace came into possession of the Corsini family about 1730, through Clement XII., who employed the architect Fuga to enlarge and beautify it. Prior to this, however, it was an edifice of sufficient importance to be chosen by Queen Christina of Sweden for her residence while in Rome, and she died in it in 1689. The mansion contains two great objects of attraction—the gallery of pictures, and a rare and most extensive library, founded by Clement XII. in the early part of the last century, and consisting of a numerous assortment of books and manuscript volumes of the fifteenth century, autograph papers and documents, and an immense collection of prints; the whole library occupying eight rooms. During Christina's residence here the palace was the habitual resort of all the most distinguished men in Rome, poets, artists, and *savans* of every description. Now grass grows in its courts, and the building is little else than a magnificent solitude, deserted,

except by the visitor who enters to examine the intellectual wealth it holds. The picture-gallery includes upwards of five hundred paintings, the majority of which are but of average merit. Some examples, however, are of a very good, though not of the highest, order. They are hung in nine different apartments. Considering how Rome has, for the last three quarters of a century, been rifled of her Art-treasures by the hand of violence and by the picture-buyer, the wonder is that the city yet retains so much of value as it does.

The earliest example in the Corsini Gallery is a picture, with sideals or wings, by Fra Angelico da Fiesole. The centre represents 'The Last Judgment'; the wings, respectively, 'The Ascension,' and 'The Descent of the Holy Ghost.' The Last Judgment is a subject which Fra Angelico frequently painted. The Corsini picture is remarkable for great richness of expression and beauty of drapery; the happiness of the blessed is seen in their mutual



MADONNA AND CHILD.

embraces and their attitudes of worship. Singularly enough, the artist here, as in other similar compositions, has filled the ranks of the condemned entirely with monks, his brethren of the Church.

'HERODIAS WITH THE HEAD OF JOHN THE BAPTIST,' by Guido, is a work of great beauty, and, considering the nature of the subject, has little in it to offend. The face of Herodias, no less than her attitude, expresses deep regret, as if filled with contrition of heart for having participated, though unwillingly, in the death of a good and honourable man. Her costume, of the true Eastern type, is most gracefully arranged, and is rich in colour. The head of the Baptist is not a ghastly object; it looks like that of one calmly sleeping, and is noble in character.

The gallery contains two or three examples of the Spaniard Murillo, the best of which is a 'MADONNA AND CHILD.' The sacred pictures of this artist are not, generally, distinguished by any special religious feeling, and that here engraved forms no exception to the rule. The composition is

simply a female of the Spanish type—in all probability one of his own countrywomen whom he took for his model—with her naked child, both seated close to the doorway of a house. It is a familiar-looking group, which, if the costume were more national, might be seen in any village beyond the Pyrenees. The execution of the picture is broad and firm, and the colouring must originally have been very brilliant; it has been retouched at some period or other not very far distant.

Another engraving of a similar subject is on the next page; it is from a painting by Carlo Dolce, whom the Corsini family much patronised. Here the Virgin is represented as uncovering her sleeping Infant, and looking upon Him with an air of solemnity that amounts to adoration. The beauty and grace with which this master invested his Madonnas were often injured by affectation, or by his mistaking sentimentality for religious feeling. In this picture, for example, the uplifted hand is an affected attitude; it was not a necessary, scarcely an allowable, action, under the

circumstances of the subject; but then Carlo Dolci was a very remarkable painter of the female hand, and he here made use of the opportunity to display his powers. A French writer has said that the Madonnas of this artist have neither the life of the body nor the life of the soul; by which we may presume it to be inferred that they are neither terrestrial nor celestial, but hover between the two worlds.

In one of the apartments is a series of eleven paintings on copper, illustrating the 'Miseries of War.' It has been affirmed, but on no very reliable authority, that they are the work of James Callot, the celebrated French engraver. It is, however, quite certain that the subjects are the same as those which form a portion of the well-known series of etchings by Callot that bear the same title. The pictures, in all probability, have been copied from the engravings, by some painter, at a subsequent period, for there is no evidence on record of Callot using the pencil at any

time, except to make designs for his plates. He was in great favour with Louis XIII., who employed him to engrave several of the principal sieges and battles in which the French were engaged. This, it may be inferred, suggested to him the idea of producing these illustrations of the horrors of war. As compositions, they are remarkably spirited, though sketchy, and in their truthfulness of representation supply a practical comment on the poet's lines—

"War is a game which, were their subjects wise,
Kings would not play at."

The Corsini Gallery contains several very excellent portraits. The best of them are—the two sons of Charles V. in one frame, by Titian, full of life and expression: one of the boys holds a sword almost of equal height with himself; a portrait of Rembrandt as a young man, and in armour, from his own hand; Luther and his wife, companion portraits, ascribed to



THE VIRGIN AND CHILD.

Holbein; Cardinal Albert of Brandenburg, by Albert Durer; Cardinal Alexander Farnese, by Titian.

Lucas Giordano is well represented here by his picture of 'Christ Disputing with the Doctors,' a work more distinguished, perhaps, by its brilliant colouring and free execution, than by any devotional, or even elevated, sentiment in the figures. Giordano, who died early in the last century, was one of the most popular artists of the day, and his pictures were so eagerly sought after that, though he worked with the greatest rapidity—it is said he painted a picture of St. Francis Xavier for the Jesuits' college at Naples in a day and a half—the supply scarcely kept pace with the demand. During a residence of ten years in Spain he executed an immense number of works—enough, it has been affirmed, to have occupied a long life of the most laborious artist. Many of them were of large size, such as the frescoes on the ceiling of the Escorial Chapel, and on the staircase of the palace; the great saloon in the Buen Retiro, the

sacristy of the Cathedral of Toledo, the vault of the Royal Chapel at Madrid and others.

'Christ before Pilate,' by Van Dyck, claims attention by the expressive and forcible manner in which it is composed, as well as by the truthful character the painter has given to the personages placed on the canvas. Garofalo's 'Christ Bearing the Cross' is another picture that must not be passed unnoticed, as possessing some good points of drawing and colour. 'The Woman taken in Adultery,' by Titian, has evidently undergone considerable "restoration," without much, if any, improvement; it must at one time have been a fine picture. Guercino's 'Woman of Samaria' has a face too coarse and unpleasant in feature to be attractive, but the figure, and that of the Saviour, are well painted. A 'Head of the Virgin,' by the same hand, is infinitely more inviting. Salvator Rosa's 'Prometheus Devoured by Vultures' is a ghastly, repulsive subject, powerfully represented. JAMES DAPFORS.

THE GORE HOUSE ESTATE, AND
THE ALBERT MEMORIAL.

THE closing of the International Exhibition, and the uncertainty as to the permanent retention of the whole or part of the building in which it has been held, whereof the Royal Commissioners of the Exhibition of 1851 are the ground landlords, and the intimate relations necessarily existing between the Commissioners of the 1851 Exhibition and those of that of 1862, upon territory the property of the former, would of themselves be sufficient occasion to suggest some investigation of the "position" so established, more especially as relates to the origin and history of the so-called "Gore House Estate," the mode of its acquisition, the purposes to which it was intended to be applied, and how far those purposes have been carried out. But another motive for such inquiry—a motive involving considerations of a solemn and painful interest—occurs at this moment, in consequence of the project recently promulgated, upon high authority, and under illustrious sanction, for adopting a part of the Gore House Estate as the site of the proposed National Memorial to the late lamented Prince Consort. That this great and good man was the prime mover and guiding spirit in the two great Industrial Exhibitions whose history is so intimately associated with this site, and that his influence was mainly instrumental in obtaining that fine tract of land, which he fondly contemplated seeing appropriated to uses conducive to the promotion and encouragement of Science and Art, are facts known to us all; and that, if he had survived, he might, by his enlightened mind, firm will, and straightforwardness of action, have obtained the accomplishment of considerable portions of his well-intended views, is not at all improbable; and, in that case, the Gore House Estate, with the educational establishments, and artistic exhibitions, and the gardens of *plaisance* located upon it, would, without even the aid of monument or tablet, have become itself a memorial to all time, associated with his name. This would have been in the natural order of things; nor let us doubt but that, had the Prince's life been spared to the usual term, his good sense and honourable purpose would have succeeded, in spite of many difficulties (involved principally in the agents and materials he had to deal with), in leaving all things connected with this his favourite field of operations upon a footing to give satisfaction to himself, and do credit to his memory. But the case is different when, the illustrious head prematurely removed, a miscellaneous company of his surroundings only remain—having his high and disinterested purpose but partly in their knowledge, and less at heart—to deal with interests and influences which could be considered safe in no hands less pure, and in no discretion less exalted, than his own.

Upon all these considerations, therefore, we have long been of opinion that the death of the Royal President of the Commissioners of the Exhibition of 1851 involved a state of things imperatively demanding an investigation of the history and present position of that commission, more particularly as connected with the management of their estate at South Kensington; and this necessity presses with redoubled urgency when it becomes question of associating a national memorial to the lamented Prince with that estate. The history of this affair is duly set forth in sufficient detail in the four Reports of the Commissioners of the Exhibition of 1851; but as few people read blue books, at least when published as serials, with sufficient attention to keep up the thread of the story from beginning to end, we take leave to give an abstract of the principal facts, in the order in which they occur.

It will probably be remembered that, after the closing of the Exhibition of 1851, the Commissioners of that undertaking found themselves in the possession of a surplus of £186,436 odd—a result very different from what they anticipated when starting on that great world-renowned undertaking. Instead of clearing their hands of this amount by giving prizes to exhibitors (which in their original announcement they had expressed their intention of doing), or by making

contributions to the various educational institutions throughout the country, where they would have been most usefully applied, the Commissioners adopted the plan of obtaining their establishment as a permanent corporation, and of purchasing a landed estate with which to deal in a manner to promote certain undefined projects which they had in view for the promotion of Science and Art, and the intellectual advancement of society in general. To the fulfilment of this object, however, parliamentary sanction and a parliamentary grant were necessary, which, chiefly in deference to the known wishes of the amiable Prince Consort, who had the whole scheme earnestly at heart, were readily obtained. At the opening of the session 1852-3, the Royal Speech contained the following passage:—

"The advancement of the Fine Arts and of practical Science will be readily recognised by you as worthy of the attention of a great and enlightened nation. I have directed that a comprehensive scheme shall be laid before you, having in view the promotion of these objects, towards which I invite your aid and co-operation."

The first step taken in conformity with this recommendation was to grant to the Commissioners of 1851 a sum of £150,000, which, added to an equal sum appropriated by them from their surplus in hand, made a total sum of £300,000 to be applied to the land purchases contemplated, to the extent, in all, of some eighty-six acres. Some further purchases of land were afterwards made, towards which parliament contributed £27,500, and the 1851 Commissioners £15,000; making the total expended upon this "estate" £342,500. The parliamentary grants in question were made upon the condition "that for the purpose of securing to the Crown the right of general superintendence, the Commissioners should hold the whole purchases (actually made, or hereafter to be made) subject to such directions or appropriations as should from time to time be issued by the Treasury in respect of such part, not exceeding one moiety, as shall, by agreement between the Board and the Royal Commissioners, be set apart for such institutions, connected with Science and Art, as are more immediately dependent upon and supported by the government from funds voted by parliament; and subject also, with respect to the other part thereof, to such general superintendence by the Lords of the Treasury as might be necessary to secure that the appropriations proposed to be made, and all the arrangements in relation thereto as regards the buildings to be erected thereon, shall be in conformity with some general plan which shall be adopted as applicable to all parts of the property, whether such buildings shall be erected from public moneys or by private subscriptions."

Shortly afterwards followed the announcement of a gigantic and ambitious project of removing all the scientific and educational institutions of the metropolis, as well as the National Gallery, to the Gore House Estate—a project which, after being hotly contested, was found to be too extravagant and visionary for practical realisation.

The history of the affair, as relates to the National Gallery, is interesting upon public grounds, the more particularly as the whole question between that establishment and the Royal Academy has never to this day been finally and practically disposed of. Let us, therefore, briefly review the facts. In 1853 a committee was appointed on the subject of the National Gallery, which recommended its removal to the Gore House Estate, and a bill for carrying out this recommendation was brought into the House of Commons in June, 1856. On the second reading of that bill, however, on the 27th June, an amendment was moved by Lord Elcho, and carried against the government, by a majority of 153 to 145, for an address to her Majesty, "praying her Majesty to be graciously pleased to issue a Royal Commission to determine the site of the new National Gallery, and to report on the desirableness of combining with it the Fine Art and Archaeological collections of the British Museum, in accordance with the recommendation of the select committee on the National Gallery in 1853."

In compliance with this resolution a Royal Commission was appointed, consisting of Lord Broughton, the Dean of St. Paul's, Mr. C. R.

Cockerell, Professor Faraday, Mr. Richard Ford, and Mr. George Richmond, which, after hearing evidence, unanimously adopted a resolution that, "after the consideration of the various sites suggested to the Commissioners, they are of opinion that their choice is confined to the site of the present National Gallery, if sufficiently enlarged, and the estate at Kensington Gore;" and finally, in June, 1857, reported in favour of retaining the National Gallery on its present site. The presentation of this report was met by the then Chancellor of the Exchequer (Sir G. C. Lewis), with an attempt to re-open the question, the right hon. gentleman, at the opening of the session 1858, giving a notice of motion for the appointment of a select committee, to "inquire into the proposed sites for a National Picture Gallery, and into the plans for the enlargement of the British Museum." This notice of motion, however, fell to the ground, owing to the change of government, which took place immediately after, and the subject has not since been disturbed.

The Commissioners of 1851 being thus disappointed upon all the points in view of which they had been established, and their "estate" purchased, one would have thought that the obvious and proper course for them to have adopted would have been to dissolve, re-sell the lands purchased in great part by public money, and, leaving the disposal of the proceeds to parliament, wash their hands of all further responsibility in the matter. But this did not suit their views, nor the views of the staff of salaried officers in their employ. They could not fail, however, to acknowledge that they were in a false position, in a dilemma, the difficulty of which was increased by their partnership with government, and the manner in which the ultimate responsibility for the management of the joint estate was reposed in the latter; but, in seeking for a dissolution of this partnership, they went upon a principle exactly the reverse of that just suggested. In their fourth report, dated May 3, 1861, they state:—"Matters having arrived at this position, and there being no immediate prospect of her Majesty's government being enabled to take any effectual steps for putting an end to the state of uncertainty that had so long existed, we found ourselves compelled, early in 1858, seriously to consider our own position;" adding: "Whilst waiting for the decision of the government on the subjects of the National Gallery and the other institutions under the government control, we have been precluded from all independent action, or from carrying into execution any plans of our own, for a period of more than five years;" and they state as the result of their serious consideration of their position, that, "although we remained as earnest as ever in our desire to co-operate with her Majesty's government in promoting the plans for the development of which the joint purchase of the estate was made in 1852, it appeared to us neither desirable nor advantageous that the existing state of uncertainty and inaction should be further prolonged." And in this view they addressed a communication to the government, in which they proposed a dissolution of partnership in the ownership of the estate with the latter, on the terms of repayment of the sum of £177,500 public money, advanced under parliamentary sanction, together with a moiety of the net rents received out of the estate, amounting to £3,879,—"the whole of the estate being made in return the absolute property of the Commissioners," who would, thereupon, relieve the government from any existing embarrassment, by taking upon themselves the entire execution of their own plans for the promotion of Science and Art, in the manner that might appear to them best adapted for the purpose, and in conformity with the principles and objects set forth in their second report.

This proposal was readily acceded to by the government, and carried into effect under sanction of an Act of Parliament passed July 12th, 1858; the principle upon which the original purchase of the estate was sanctioned—that of "securing to the Crown the right of general superintendence"—being thus, it will be observed, completely abandoned.

The money payment to be made to the Treasury was £181,379, and the manner in which the acquittance of the debt was accomplished is not

a little curious. It gives reason to suspect that the Commissioners, in seeking to dissolve partnership with the Treasury, were partly actuated by considerations of more "solid" import than the mere "relieving" of the government from "existing embarrassment." In other words, the joint estate had considerably improved in money value, and held out a prospect of still further improvement, under a judicious system of building leases, &c., and the Commissioners thought it as well that all the accruing profits should come undivided into their own coffers. But to return to the question of "paying out" the government. In respect of £60,000 of the debt, the Commissioners assigned to the government twelve acres of ground, for the purposes of the new "Department of Science and Art," being at the rate of £5,000 an acre, which, considering that the average original cost of the estate was at the rate, in round numbers, of £3,000 an acre, was not so bad a bargain for the Commissioners. Towards the balance of £121,379, the Commissioners raised a loan of £120,000, at 4 per cent., from the commissioners of Greenwich Hospital, secured upon certain outlying portions of the property, measuring 3½, 5½, 2½, and 1½ acres respectively, or 12½ acres in all; and the Commissioners, in their fourth report, state:—"While the ground rents derived by us from these portions of the property amount to a sum sufficient to defray the interest on the mortgage, we have reason to believe that the sale of the fee-simple of them, if hereafter determined upon, would raise a sum sufficient to pay off the mortgagees' claims upon the estate in respect of the loan of £120,000." In other words (omitting consideration of the small balance of £1,379), the Commissioners paid out their partners in the estate, purchased at an average of £5,000 an acre, by means of portions of the same land at the rate of £5,000 and £10,000 an acre; or, to put the case in a still clearer point of view, having been joint purchasers with the public of eighty-six acres of land (the public paying rather the larger share), the Commissioners made a partition of the property, by which twenty-four acres were appropriated to pay off the public, and sixty-two retained by themselves.

Advantageous, however, as this transaction was to the Commissioners, it was not so good a bargain as they might have made, looking upon themselves in the anomalous light of sole proprietors of a joint estate, inasmuch that they claim credit for liberality in their dealings with the government, based upon considerations of the improved and improvable value of their property. Mr. Edgar Bowring, the secretary of the Commissioners, when giving his evidence before the select committee of the House of Commons on the British Museum (1860), being asked "What is the actual value of the unappropriated portion of that land?" replied, "I should be understating it when I put it at £20,000 an acre." Indeed, the experience of actual lettings goes to show the value of the land, as already realised, to be £26,000 or £27,000 an acre. When, therefore, the Commissioners last year made the offer of selling part of their land for a proposed auxiliary British Museum, at the rate of £10,000, they were evidently making "an alarming sacrifice" in favour of the public; whilst the offer having been rejected by a large majority in the House of Commons,—in spite of the urgent appeals of Lord Palmerston, who stated that land in Bloomsbury for the like purpose could not be obtained for less than £30,000 an acre,—became convincing evidence that the objection of parliament, upon grounds of public convenience, to the transference of part of the national collection to Brompton, was not removed, and that they were not disposed to consider the objections to such a proposition as at all qualified by ostensible inducements of financial economy. We say "ostensible inducements," because parliament, in all probability, very rightly considered the loss of time, and expense of conveyance, as a dominant element in the question of the removal of the public collections from an urban, to a suburban district.

It may be proper now to state something about the present distribution of the "estate," originally consisting of eighty-six acres. A portion, amounting to twelve acres, was, in the first instance, appropriated to the government for the Depart-

ment of Science and Art; and about the same time certain outlying portions, amounting to another twelve acres, were let upon building leases, about nine acres more being devoted to roads. The next important transaction was (June, 1861) the letting on lease to the Horticultural Society of 22½ acres, at a contingent rent derivable out of their profits, for a term of thirty-one years, with power to renew, subject to the consent of the Commissioners, who, on refusal, would have to pay the Society, by way of compensation, a sum of not less than £15,000, but subject to increase under certain contingencies, the Commissioners having undertaken to erect the arcades, and execute the earthworks, at a cost of £50,000, which sum they raised, by loan or mortgage, from the commissioners of Greenwich Hospital, at 4½ per cent. interest. Lastly, the Commissioners contracted with the Royal Commissioners of the International Exhibition of 1862, for the temporary use of sixteen (since increased to twenty) acres for the purpose of that exhibition, and have arranged with the Society of Arts to grant, should they desire it, a lease for ninety-nine years of the "permanent" portion of the building, "at a ground rent, calculated at the rate of £240 per acre per annum." This, by the way, would be at the rate of purchase of about £6,000 an acre, being little more than half the price at which it was proposed to sell land to the public for the use of the British Museum. May we not reasonably ask—why this discrepancy in favour of a private body, as against a national institution? But let that pass: more important questions yet remain to be discussed. To sum up this part of the case, the amount of land which now remains entirely undisposed of in the hands of the '51 Commissioners, is somewhat less than eleven acres; but this will be increased to about fifteen, if the Eastern Annex of the International Exhibition is not retained as a permanent building, and still further by as much ground (if any) as may be thrown open by the removal of any other portions of that building. The ultimate disposal of these lands is still a problem.

Meantime, before going a step further, before another lease or contract is signed by the Commissioners, various considerations force themselves upon the attention upon a review of what has already been done, as above narrated. In the first place, the question occurs whether it can be held to be consistent with the spirit of their charter of incorporation, for the Commissioners of 1851 to let lands upon building leases for ordinary dwelling-houses, and otherwise to traffic in land; secondly, whether, even as respects the bargain with the Horticultural Society, the establishment of that body in a large portion (in all about a quarter) of the estate, can be held to be consistent with the declared object with which the Commissioners were empowered to purchase land, namely, in the words of the act, "for institutions connected with Science and Art," or with the professed intention of the Commissioners (in their communication to the Chancellor of the Exchequer, dated September 23, 1853, when applying for an advance of money), of "securing for national objects, to which it is proposed to devote the whole of the estates purchased by them;" thirdly, whether with the deductions already made for these and other purposes, the remaining portion of the estate, measuring, as we have seen, eleven acres (subject under certain contingencies to increase, say to twenty or thirty), can, under any circumstances, be made available to realise the promise held forth in the Royal Speech in 1852, of "a comprehensive scheme" for the promotion of Science and Art, or to carry out the primary object of the Commissioners as set forth in the Act of Parliament appointing them, namely, of "procuring adequate space" for institutions connected with Science and Art; and, fourthly, whether—having now no longer the "potentiality," as Dr. Johnson would call it, of accomplishing the vast scheme of operations, or any fair proportion of them, for which they were incorporated—their act of incorporation ought not properly to be rescinded by the same authority which granted it.

There is a little ugly word of three letters—need we name it?—Jon! which from all time has been considered a prescriptive attendant upon Boards of all sorts, and which would seem to be especially

applicable to one having no definite functions—save those of speculating in lands, in the way of building leases, exhibitions, and flower shows, and tea gardens and taverns. Yes! tea gardens and taverns! for, though it would hardly be believed,—amongst the profits gravely set forth in the official descriptive pamphlet on the International Exhibition, published some months ago, is actually one for permanently maintaining the refreshment establishments, as being likely to prove some of the most eligible in point of situation and arrangement in the metropolis!

And is it upon a site like this, so curtailed in dimensions, so misappropriated in parts, with future misappropriation to the most vulgar uses in contemplation; is it in association with all the jobbery of the Exhibition of 1862, shown in flagrant puff, and every petty, contemptible contrivance for gain—from the retiring rooms and the umbrella stand, down to Mr. Cadogan's head-money on the Veillard refreshment contract, that the memorial to a good and noble Prince is to be ineffectually erected? No! at least let us pause,—let us cleanse the Augean stable; let us cast out the jobbers and money-dealers who have too long desecrated the premises, before we hallow them to such uses!

We well remember that when the Prince Consort was but newly dead, and the nation's grief was in its first full tide of earnestness, a most "unwise" person put himself forward to propose the foundation of an Albert University at South Kensington as the fittest form of testimonial, with, of course, the "unwise" person at its head. But the indelicacy of the intrusion was at once scouted. Since the extinguishment of this scheme, however, we observe that the committee appointed by the Queen to advise upon the most fitting form and site for the National Albert Memorial have recommended something which vaguely points to the establishment of some sort of institution—a hall in the first instance, to be connected with other institutions afterwards to be devised—as the result of their deliberations. Before this recommendation is carried out, we would most respectfully invite a consideration of the facts we have set forth in the preceding columns. Our space precludes us at present from discussing the particular scheme proposed by the National Memorial Committee, as shadowed forth in the correspondence recently published on the subject; but without discussing it, or any other scheme for the purpose, we would venture, by way of conclusion, to lay down a position which we submit should be adhered to as an essential consideration in this matter,—namely, that anything beyond a monumental structure, which speaks for itself—anything in the nature of an institution which should be put up in memory of the Prince Consort—should meet these three conditions: first, that its purpose be in some way connected with promotion and encouragement of Science and Art; secondly, that it be of a nature to fill a position not yet in any way occupied, and an obvious and commensurate public requirement; and thirdly, that it be established upon principles and conducted under a scheme of management calculated to ensure its permanence, in a course of action which should, to all time, redound to the honour of the Prince and the credit of the country. In any national undertaking of the kind—especially if, as is now suggested, to be in any part executed by national funds—we must not run the risk of failure, discomfiture, or disgrace.

Alas! every plan that is now promulgated brings to us some new proof that the mind of the good Prince is absent; that the head being away, the hands cannot work creditably or profitably. The British public, of every class and order, from the highest to the most humble, know and feel that the loss is irreparable. Had the Prince Consort lived, South Kensington might have seen a palace worthy of the nation and the age; under present circumstances, South Kensington is in deadly peril of witnessing another of those "jobs" in Art which have so often degraded the country, put a stumbling-block in the way of our progress, and invited the ridicule of every intelligent foreigner who is a witness of our misdoings.

THE STEREOGRAPHS OF THE STEREOSCOPIC COMPANY.

SINCE the era of Great Exhibitions was auspiciously inaugurated in 1851, two new and most potent allies have placed at the disposal of both Royal Commissioners and exhibitors, and also of the general public, services, the full value of which it is scarcely possible adequately to appreciate. For this year's Great Exhibition PHOTOGRAPHY and the STEREOSCOPE have secured, not an enduring memorial merely, but a permanent reality. The day of the final closing may have come and passed away; all the manifold collections, that we admire continually more and more every time that we re-visit them, may have been dispersed to the four winds, and even resolved into their original elements;—the Hereford screen may have retired into the reverend seclusion of its own cathedral; the 'Reading Girl' may have demonstrated her ability to read on still, whether in Regent Street or Cheapside, in undisturbed serenity; the Koh-i-noor may have withdrawn its lustre from all save princely eyes; in the dignified seclusion of Mr. Gibson's studio at Rome the 'Venus' may have assumed a warmer tint; the majolica fountain, having played for the last time, may have been broken up, and the dragon may have become content to leave St. George with the reputation of being no less waterproof than fireproof; the mirror may have been removed from the muzzle of the Armstrong gun, and the gun itself been ordered upon active service at Woolwich; the nave and the transepts, the galleries and the annexes, may have first become as empty as they were in March last, and then they may have been (as we trust they will be) demolished and cleared away,—and yet a lamp, far more wondrous than that of Aladdin, working in prompt obedience to human directions, has preserved the whole—Great Exhibition Building and Great Exhibition—intact and complete, and has reproduced them ten thousand times.

Amongst the *Notabilia* of this Exhibition, none can rival the stereographs, which render the Exhibition itself at once indestructible and ubiquitous. In the stereoscope they place before our eyes the well-known Courts, the favourite groups, the infinitely diversified collections, and the most popular objects, precisely as they existed, and as we used to study them. And, as we suppose that "no home" is now "without a stereoscope," we may assume that the stereographic presence of the Exhibition will be diffused as widely as its fame. It is no slight advantage that the stereoscope thus bestows. Unerring in fidelity, complete in its power of representation, and always certain of absolutely successful action, this wonderful little instrument now accomplishes exactly what in 1851 was felt to be equally important and impossible. We can enjoy this year's Exhibition again and again in the stereoscope, and in the stereoscope we can study it, and thoroughly learn all it has to teach. The "slides" which the Stereoscopic Company have produced in such abundance, are much more than pleasant reminiscences, forcibly and vividly conveyed. They are the most impressive of teachers also—or rather, through their agency the Exhibition, in the most impressive manner, conveys its own eminently valuable lessons. We are particularly desirous to press upon our readers this teaching quality of the Exhibition stereographs. It is only partially understood at present; but we trust that in due time its full value will be universally accepted.

Our remarks are at present limited to the collection of stereographs that have been executed and issued by the London Stereoscopic Company. That these admirable works should be obtainable by the public only at a comparatively high price is their sole fault—and this fault rests entirely with the Royal Commissioners. They determined that the privilege to take photographs and stereographs within the Exhibition building should be a strict monopoly; and for conceding this monopoly to the Stereoscopic Company they exacted an exorbitant sum, to be paid down in cash in advance, before a lens would be permitted to enter the build-

ing. Nor has this premium been the only obstacle to what we may designate popular stereographing in the Exhibition. The Company, after they had obtained and had paid for their exclusive privilege, have been compelled to incur innumerable and, very frequently, most vexatious expenses, in securing such co-operation on the part of the authorities as would enable them to execute their undertaking. Hence the Commissioners have forced upon the Stereoscopic Company a scale of charges, from which any reduction, however desirable, is out of the question, unless the Company are to produce and sell their stereographs at such rates as would leave them positive losers by the transaction. It is scarcely necessary for us to add, that the Commissioners ought to have exerted to the utmost their official influence to provide facilities for the execution of stereographic and other photographs, which would be excellent as works of Art, and, at the same time, obtainable by the large class of visitors who are debarred from the acquisition of all costly advantages.

Working, as they have, under no ordinary pressure of difficulties, the Stereoscopic Company have, nevertheless, been faithful to the duty which they took upon themselves. Never have more admirable stereographs been produced than those which the Company have placed before visitors, and before the public, and, indeed, the world at large. Every most effective general view has been photographed from the best point of view; and the same may be affirmed with equal justice of particular groups, collections, and objects. And when the eye glances over the list of the subjects of the Exhibition stereographs, or, far better still, when the stereographs themselves are displayed in close contiguity as a collection, it becomes apparent that a *substantial history*—such as never before was prepared from any Exhibition—is here present, which begins with the commencement of this Exhibition, and accompanies its career from day to day; and, when the closing shall have taken place, without doubt the series will then be found to be complete, as far as the Stereoscopic Company will have been able to attain to completeness. For, it must not be forgotten, that in not a few instances permission to take photographs has been peremptorily withheld, the Commissioners leaving the Company to endure the loss consequent upon all such refusals. We may specify the statues of 'Cleopatra' and the 'Sybil,' in the Roman Court, as works not conceded to the privileged photographers.

The existing collection of "slides" begins well. The opening ceremonial is enacted over again, *en permanence*, in the stereoscope. There is the dignified and grave assemblage—and in the consciousness that, eleven years before, on a similar occasion, two royal personages were present in place of two royal busts—the busts of a widowed Queen and a departed Prince. The scene, however, is faithfully reproduced, and the heads of the numerous figures are most true portraiture. Walk about the building, after the Duke of Cambridge had pronounced it "open," in what direction you will, and pause as your own taste or as mere accident may check your advance, and one of your stereographs accompanies you and brings the scene again before your eyes. The nave and the transepts, the several courts, the annexes, the galleries, the refreshment rooms—all are ready to succeed to one another in the stereoscope. The sculpture collections pass before you in review with characteristic effectiveness. The series of separate groups and statues that line the Roman Court on either side range themselves into their proper order before your eyes. Or would you pass to the Greek Court—that is, would you have the Greek Court brought to you, or the Milan model, or the group of telescopes, or the Sultan's jewelled mirror, or the machinery, or the miscellaneous collections of France, or Russia, or Austria, or the Zollverein, or the Armstrong trophy,—in every instance there is the same ready compliance, and the stereoscope never fails you. The picture galleries, again, rise up in like manner in their true images; and all the diversified reminiscences of the struggles for refreshments revive in the full force of their original annoyance.

ART IN IRELAND, SCOTLAND, AND THE PROVINCES.

BELFAST.—The fund subscribed in this place for erecting a memorial to the late Prince Consort has nearly reached £2,000. At a recent meeting of the committee a plan was submitted for the erection of an elegant clock-tower, the cost of which was estimated at £1,800. A work of this kind seems to be very desirable in Belfast, where a central public time-piece seems to be much needed.

DUBLIN also has made an important move, that will probably lead to a desirable result. It is understood, moreover, that a statue of Daniel O'Connell is about to be erected somewhere in the Irish capital; we trust it will be a work that will do honour and not discredit to Ireland. The square opposite the College is degraded by a very bad statue of the poet Moore; and recently a column, resembling a heap of cabbage plants, has been raised in "honour" of the famous physician, Sir Phillip Crampton—a man of whom any country of the world might be proud. Yet the best British sculptors are Irishmen: it is only necessary to name Foley, MacDowell, and Behnes.

PRESTONPANS.—A statue of the late Dr. Alexander, C.B., director-general of the medical department of the army, has recently been erected at Prestonpans, his native place. It is the work of Mr. W. Brodie, R.S.A., and represents the deceased, who had passed through the whole of the Crimean war, in military costume, his cloak thrown loosely over the shoulders, and his breast decorated with orders and medals. At the inauguration, Lord Elcho described in fitting terms the services Dr. Alexander had rendered to the army, quoting, at the same time, a letter from Miss Nightingale, bearing the highest testimony to the worth of him to whose memory the statue had been raised by the public subscriptions of his fellow-townsmen. In allusion to the statue Lord Elcho said,—"It is a work of very great merit, reflecting very great credit on the sculptor, Mr. Brodie. I am sure I express the opinion of every one present when I say that as a work of Art it is a very great success; and, as a likeness of Dr. Alexander, I have his father's authority for saying that it is the portrait of the man himself."

MANCHESTER.—A circular, signed by the president and others on behalf of the committee of the Manchester School of Art, discloses a not very favourable view of the present condition of that institution. We ascertain from the statement that the school was founded in 1838, but it was not till 1842 that any aid from government was granted. In 1849 it had been long under the pressure of a heavy debt, and the pupils were removed to less expensive premises than those they previously occupied. On the resignation of Mr. Hammersley, the head master, in the early part of the present year, and the appointment, in his room, of Mr. W. J. Muckley, from the Wolverhampton school, the grant of £300 per annum, previously paid by the Department of Science and Art, was withdrawn. The committee now asks—"What is to be done? The school cannot be maintained without the grant, unless a similar sum can be locally raised. One quarter of the stoppage has already been paid out of the school funds, and no more can be afforded. It is therefore for the merchants, the calico printers, and others connected with the trade of Manchester, to decide whether so important an institution—so necessary to the cultivation and development of good taste, and true artistic feeling—for it may truly be said, there is no one branch of manufacture throughout our country upon which, either *directly* or *indirectly*, it is not brought to bear—shall be allowed to be annihilated for want of the necessary means for that support which the committee consider has been most unjustly withdrawn." We shall consider it strange if, notwithstanding the present stagnant condition of the Manchester trade, the sum of £300 cannot be raised to supply the annual deficiency, and shall be disposed to attribute any refusal of funds to some cause separate from inability to subscribe—what cause we shall endeavour to ascertain.

HEXHAM.—A correspondent has favoured us with the following:—In the recent clearance of stalls, pews, galleries, shrines, and antiquities, in the choir of Hexham Abbey, for the purpose of re-seating it, the Ogle shrine, which had been converted into a pew, was taken down as well as everything else. It stood on the south side of the choir, occupying one bay, from pillar to pillar, and was enclosed by open-panelled and carved oak screen-work of perpendicular workmanship, the interior of which was snugly covered with green baize. When this covering was torn off, the altar-painting of the shrine was found to be *in situ*. This interesting relic, doubtless thus hidden since the Reformation, is a

tryptic of fifteenth century Art. It has a massive frame of oak, four feet four inches by six feet six inches, of the same character of moulding and carving as the screen-work empaneling the shrine. The three panels of the picture are of an uniform size, one foot ten inches by three feet eight inches, and the subjects of each are confined within an outline of a vesica form, and enriched with diapered backgrounds. The centre compartment represents Christ in the act of rising from the tomb, the lower half of the figure being concealed by the side slab. The eyes are closed and head bowed down—an expression of inconceivable sorrow and compassion pervading the features. Blood streams from the brow beneath the crown of thorns, and from the wounds. Above the crown of thorns, which is curiously raised in slight relief, is a gorgeous nimbus, which, it is evident, once blazed with gold. This ornament is in bold relief, as are two candlesticks placed on either side of the tomb. Below the tomb, and behind the nimbus, and in other interstices, there is a diaper of gold stars. A wavy vesica of clouds confines the whole, which stands out, thus cloud-encircled, from a deep crimson background, with a second diaper of hexagonal rosettes, each rosette containing the letters L.H.C. painted in a dark neutral tint. The compartment to the right of this contains a full-length figure of the Virgin standing on an orb, holding the Infant Christ on one arm, and a sceptre, announcing her sovereignty as Queen of Heaven, in the other hand. The nimbus of this figure is more elaborate in design than that upon the head of Christ, and is likewise in bold relief. A raised nimbus also surrounds the head of the Infant; and the sceptre is richly ornamented in relief. The robe of the Virgin is crimson, with a small, geometrical pattern upon it. It is fastened upon the breast with a row of embossed clasps. Over the arm on which she holds the Child, and falling in folds below her waist, is a piece of amber-toned drapery, covered with *feur-de-lis*. This figure is surrounded by a double border of golden rays, following the same vesica outline, beyond which is a background diapered with rayed circles. The third compartment is filled with a representation of St. John. He bears in his left hand a chalice, out of which a dragon is rearing its head; in his right, a palm branch. The edge of the chalice, its stem, and its base, together with the nimbus of the saint, are all enriched with the same character of ornament as that of the other figures, but of different designs. The vesica outline of this subject is formed by a flowing scroll-like pattern, surrounded by golden rays; the background has a similar diaper to that of the Virgin's panel. Portions of the curious raised ornament are lost, and the base of the centre panel has been used roughly, but, considering the centuries the picture has served the purpose of part of a pew, it is in wonderful preservation. According to contract, as part of the old materials, this rare relic became the property of the joiner, from whom it was purchased by Mr. F. R. Wilson, architect, Alnwick.

TAUNTON.—At the annual meeting, towards the end of September last, of those interested in the Taunton School of Art, the Rev. W. A. Jones, one of the secretaries, read the report, which states that—"The committee, in presenting their sixth annual report, have the pleasure to announce that the School of Art, during the last year, has fully sustained its high character. Notwithstanding the standard of merit has been considerably raised from year to year by the Department, it is gratifying to find that as many as twenty-three medals have been awarded by her Majesty's Inspector for drawings, &c., executed by pupils of the school during the past year, several of which have been selected for national competition. The school, moreover, has fully maintained its position in comparison with other schools of Art in the kingdom. In this year, as in former years, a national medallion has been gained, and it is worthy of note that this distinction applies to the highest stage, namely, the human figure." Mr. R. G. Badcock, in moving the adoption of the report, spoke sensibly and judiciously to the students who were present, impressing them with the necessity of working hard if they hoped or expected to reach excellence.

BRISTOL.—The School of Art here is reported to be in a flourishing state under the management of Mr. Hammersley, the new master; the students have increased very largely in number, and the financial condition of the school is also satisfactory.

NOTTINGHAM.—As an instance of the attention now paid very generally to street architecture, the *Builder* reports that a butcher in this town has recently had a new front put to his shop, the said front being decorated with sculptural stone-work appropriate to the trade, the key-stone of the arch above the window being a heifer's head, carved in bold relief; groups of figures and cattle are introduced elsewhere.

THE TURNER GALLERY.

THE BIRD-CAVE.

(A SCENE FROM BOCCACCIO.)

Engraved by C. H. Jeens.

In the year 1828 Turner exhibited at the Royal Academy four pictures. The first on the roll of the catalogue was the magnificent composition painted for Mr. Broadhurst, 'Dido directing the Equipment of the Fleet, or, the Morning of the Carthaginian Empire; the next two were views of 'The Regatta off West-Cowes,' and the last was 'The Birdcage,' which, with all its beauties, is undoubtedly the least satisfactory of the whole. The subject is presumed to be taken from Boccaccio's *Decamerón*; but there is nothing in this series of love stories which can be associated with the picture, though the painter may, probably, have borrowed the idea from an incident related in that work: the picture is, in fact, only a dream of Turner's poetic imagination, fashioned in some manner after the similitude of 'Watteau.' In the distance, standing in bold relief against a sky of intense blue—a mid-day Italian sky—is a portion of an extensive castle, of massive architecture; and so white, that it seems to be built of pure marble; a broad and winding flight of steps, traversed by numerous figures, leads from the garden or pleasure-ground to a terrace. The centre of the composition is occupied by trees which form a double avenue; the branches of the nearer group bend gracefully on either side, and meeting others opposite to them, present the idea of 'irregular' arches. Through the bright green foliage stream long rays of flickering sunshine, lighting up some of the figures reposing on the soft turf, and throwing others into deeper shadow. At the entrance of the avenue on the right is a fountain, whose waters sparkle like burnished silver; and beyond, in the farthest recesses, a couple of lovers discourse most eloquent music, it may be presumed, to each other. In the foreground is a table that shows the remnants of a banquet; beside it the 'birdcage,' which gives the title to the picture; while groups of ladies and cavaliers, their instruments of music silent and cast aside, are indulging in that luxurious idleness which forms no inconsiderable portion of an *al fresco* entertainment on a hot summer's day.

Had Turner called this picture 'The Castle of Indolence,' the title, we think, would have been more appropriate than that it now bears, and would be more generally intelligible; but we must regard the composition for what it actually is, a kind of mediæval picnic, and not from what it professes to be from its name. The execution of the work is exceedingly slight, the drawing of the figures indifferent; even for Turner, who could never legitimately claim the merit of being a correct figure-painter; in fact, he seems rarely to have made any pretension to it, resting satisfied with little more than such indications as would convey an idea of what he intended to express. Here the figures are sufficiently 'made out,' to use a technical term, to show what they are and how employed; but even so much as this is the work of the engraver rather than of the painter. All the upper part of the picture is very beautiful in its arrangement and feeling; especially so are the trees, foliage, and vegetation. Mr. Ruskin, who examines a picture with microscopic eyes, and analyses it in its minutest details, testing the merits of everything borrowed from nature according to its approximation to the reality; pays Turner a compliment which, in our opinion, is scarcely deserved. He says—"For three hundred years back, trees have been drawn with affection by all the civilised nations of Europe; and yet I repeat boldly what I have before asserted, that none but Titian and Turner ever drew the stem of a tree." And on the following page, when speaking of "rough drawing," he remarks—"These two characters, the woody stiffness hinted through muscular line, and the inventive grace of the upper boughs, have never been rendered except by Turner; he does not merely draw them better than others, but he is the only man who has ever drawn them at all."

The picture is in the National Gallery.

NOTABILIA

THE INTERNATIONAL EXHIBITION.

TRELOAR'S MANUFACTURES FROM COCOA-NUT FIBRE.

The cocoa-nut tree—*Cocos-nucifera*—may be styled nature's most perfect type of all-pervading utility. From the minutest ramification of its roots to the tip of the yet unopened leaf-bud, every part of the tree has some use peculiarly its own. Even those portions that apparently are absolutely worthless, in reality admit of being turned to valuable account. Thus the fibrous outer coating of the husk that envelopes the hard shell of the cocoa-nut, which would seem to be mere refuse, is really an important article of commerce; its manufacture furnishes employment to large numbers of intelligent and industrious artisans, and it produces various articles of singular utility. It is also valuable to the agriculturist, and in the shape of yarn and cord is extensively used for thatching, and, as netting, for sheep folds, its almost indestructible properties when exposed to the action of damp and wet rendering it peculiarly adapted for these purposes. Coir cables are coming into esteem in Europe for their strength and elasticity, and are even replacing chain cables for large ships. On comparing the relative strength of Coir and hemp rope, it is found that the latter will bear the greatest strain; but Coir has the advantage very considerably in point of durability, especially under water, which appears, instead of producing decay, as is the case with hemp, to render it even stronger and better. The Babymen along our coasts made this discovery, and always take care to have a supply of Coir rope for their lines.

The intelligence, skill, and unwearied perseverance of Mr. Treloar have enabled him to couple beauty with utility in his productions from cocoa-nut fibre, and we include amongst the *Notabilia* of this year's Great Exhibition the collection of admirable works this gentleman has contributed as the result of his labours. Mr. Treloar received prize medals both in London, in 1851, and subsequently at Paris; and, in his official report on furniture and general decoration, in 1855, Mr. Digby Wyatt adverts in terms of deservedly high commendation to the particular class of works which now are identified with Mr. Treloar's name. "The Pompeian door-mats, 'Cate canem' and 'Salve,' exhibited by Treloar, of London," says this report, "are good examples of what may be done with the seemingly rough and unmanageable fibre of the cocoa-nut husk." The interval since the Paris Exhibition has not been permitted to pass away without very decided advances upon what had then been accomplished, as improvements upon the best works of 1851; so that now the Treloar cocoa-nut fibre matting and mats may claim for themselves a place of honour of our day amidst the Art-manufactures of our day. "The introduction of colour into these articles," writes Mr. Robert Hunt, in his 1862 Hand-book, "has been attended with great success, and many of the patterns are most artistic in their design and treatment."

The outer coating of the cocoa-nut husk consists of a succession of layers of fibre from two to twelve inches in length, and varying in thickness and strength in proportion as it is drawn from the inner or the outer part of the husk. The inner fibres are short, soft, and woolly; but those in the middle of the mass, and on its outer surface, are long and bristly. These fibres, in their natural condition, are bound together by a glutinous substance, which has to be removed before the fibres themselves are available for any use. The dust, or "tannin," which is thus separated from the fibres has recently been found to possess properties that render it peculiarly valuable to gardeners to mix with the soil of strawberry beds and ferneries, and to promote the growth of seeds and cuttings of every kind, and also to preserve the young plants from the injurious action of damp, &c. The fibre, when separated from the tannin, is called Coir, and from it ropes of all sizes, and various coarse fabrics, have been made from time immemorial.



J. M. W. TURNER. R. A. PINXT

C. H. JEENS. SCULPT

THE BIRDCAGE.

A SCENE FROM BOCCAACCIO.

FROM THE PICTURE IN THE NATIONAL GALLERY.



by the natives of Ceylon. It has been in use in England for about twenty-six years; and the matting, now so well known, was laid down, almost for the first time in any quantity, in St. George's Hall, at Windsor, on the occasion of the christening of the Prince of Wales. From that time the doom of rush matting, *et id genus omne*, was sealed, and that manufacture speedily became extinct.

The annual importation of *Coir* in all forms—as fibre, rope, junk, and yarn—exceeds 8,000 tons, being in value about a quarter of a million sterling, and the demand is now rapidly and very considerably increasing. It must not be forgotten that this valuable material is used in great quantities as a substitute for bristles in brush-making, and also that the less rigid portions are curled and found to take the place of horse-hair with the most complete success. Of the imported fibre the best and brightest is that which is brought from Cochín; but the Ceylon fibre, though not so fine, and of a darker colour, is equally durable and useful in the production of all the coarser manufactures. The weaving of the fibre still continues to be chiefly performed by hand-loom; steam power, however, has been recently tried, and, without doubt, it will eventually supersede the machinery worked by the hand.

It is always a most gratifying duty to record the growth of a new industry, and to congratulate intelligent enterprise upon a successful issue; and this is more particularly the case when the success is achieved by the same individual, who made the first move in earnest in the right direction. Such is the case in the manufactures from cocoa-nut fibre. Mr. Treloar, then the managing partner of the house of Wildey and Co., was the first person who sent an agent to Ceylon for the purpose of selecting and forwarding to England specimens of *Coir*: the same gentleman, now the sole proprietor of the original firm, has gradually developed the manufacture he introduced; one by one he has matured a continually progressing series of improvements in the treatment of the material, and has devised fresh objects to the production of which it might be successfully applied.

THE ONYX MARBLE OF ALGERIA.

In the beautiful material which has received the happily appropriate title of *Onyx Marble*, one of the long-lost sources of the splendour of ancient Rome has been again discovered; and thus the artists and artist-manufacturers of our own times now have at their command the same admirable natural substance, which their predecessors employed so effectively in the palmy days of imperial Roman grandeur. This onyx marble is a limestone of extraordinary purity, with some slight traces of carbonate of magnesia, and variable proportions of carbonate of iron. In its geologic character it is almost identical with the stalagmite, which forms the equally singular and beautiful natural adornment of isolated caverns and grottoes in different parts of the world, but which had not been found in any other state, or in blocks of any size, by modern explorers. Algeria contains this onyx marble in vast masses of rock; and it would seem, in its rock condition, to be exclusively African. It bears some analogy to the translucent and clouded alabasters of Upper Egypt, though for all the requirements and uses of Art it is infinitely superior to them. It is, indeed, of such remarkable beauty that it can be compared only to the rarest and most precious quartz agates, or, in some instances, to Chinese jades. It is of every tint of colour, unique in its translucence, and of every gradation of shade and cloud. At the same time, the onyx marble, while it receives the same polish as the finest and hardest stones, admits of being cut into form as readily as ordinary marble, so that, in modern industrial Art, it may be used on the very largest scale, without any difficulties or hindrances arising from either rarity or costliness. It is unnecessary to enumerate the objects which may be produced from a material of almost universal applicability; we may suggest, however, that the onyx marble might be employed with complete success in architectural decoration properly so called—that is, in forming decorative accessories of actual architectural construction. We accordingly commend this marble to the thoughtful consideration

of Mr. Scott and Mr. Skidmore, with a view to their introducing it into future screens, and other similar works, in connection with jasper, serpentine, and other stones of varied colours.

The discovery of the onyx marble is due to Mr. Delmonte, a marble merchant of Carrara, who determined to prosecute in Algeria a resolute search for the lost quarries which had supplied the ancients with their most magnificent stones, and which he had sought in vain in Southern Europe, Asia Minor, and throughout Egypt. The testimony of almost all writers concurred in referring to Northern Africa as the region whence the artists of old Rome had derived their most valued marbles, and thither, in 1849, Mr. Delmonte proceeded. In the province of Oran a roadway was then in the course of formation to the ancient Berber capital; and it was amongst the fragments of the accumulated blocks which the workmen were breaking up, that Mr. Delmonte first discovered sure traces of the objects of his search. A careful examination of the adjoining localities, with a study of the soil, soon completed the discovery, which was made the more perfect by the unquestionable traces of numerous ancient workings. A company was subsequently formed for working the onyx marble quarries on a scale of becoming extent; and now, in the International Exhibition, a numerous and richly varied collection of works in this material forms one of the most attractive features of the French Department. An agency has been established in London, under the direction of M. Emile Gay, at 20, Red Lion Square, whence it is to be hoped that the onyx marble of Algeria will acquire a continually increasing popularity in this country.

GOODALL'S PLAYING CARDS.

Whatever the measure of success which hitherto has attended the recent effort to associate Art with manufactures, there is no doubt whatever about the effort itself. Thus much also is certain and unquestionable, that manufacturers have recognised the value of Art as an ally, and have accepted the necessity of seeking the best available Art each for his own particular need. This is the first step towards the realisation of a system of Art-manufactures of a high order, and one which shall comprehend every class and variety of production. Amongst the many eminently satisfactory evidences of the thoughtful and judicious treatment of simple objects, which the collections of the International Exhibition exhibit, not the least worthy of notice are the very beautiful examples of playing cards, having their backs variously decorated with groups of flowers, natural leaves, conventional foliage, Arabesque and other fanciful devices, the productions of the Messrs. Goodall, of London. In past times the fashion prevailed to make the backs of cards vehicles for political cuts and other subjects of a kindred order; but now a better sentiment prevails, and a really beautiful series of decorations has superseded both the earlier devices, and the more recent plain-backed cards. The cards manufactured by the Messrs. Goodall are remarkable for their variety (no less than thirty varieties are lying before us), and, in the majority of instances, for the appropriate and thoroughly artistic character of their designs. Of course the same design admits of being printed in different colours and tints, and this has been done very effectively; indeed, all the colours of these cards are at least as remarkable for their excellence of tone and happy harmony of combination, as the designs are pleasing and meritorious. Two of the exhibited packs have groups of primroses with red sea-weed and a striped snail-shell, and ferns with the leaves and flowers of wood sorrel; and a third pack, printed in blue, pink, and gold (these colours change their hues to black and a rich deep brown, in an altered light), the design being formed of conventional foliage, arranged upon a Moresque ground-pattern. One or two other designs, executed after the manner of early illuminations, are also worthy of particular commendation. We believe that an abundant store of fresh subjects of the kind, which we consider to be especially suited to the desired purpose, may be obtained from illuminations and early Gothic diapers; while an endless variety of original compositions might be easily produced

by a skilful hand, all of them in more or less close alliance with the same style. We are disposed also to suggest heraldic devices and compositions for the decoration of future cards; only we must caution the enterprising manufacturers not to accept any heraldry which does not proceed from a really competent authority. To show what may be accomplished in works of this class, we must not omit to state that a pack of cards, with artistically decorated backs, and the court cards carefully printed in five colours, the cards themselves also of good substance and quality, are produced and sold to the trade (less the duty) for *twopence halfpenny*. Cheaper cards than these we presume that no one can desire; and we may certainly add that no one can possibly desire either better cards at their price than this same pack, or better cards of the highest order than the best of Messrs. Goodall's manufacture.

BAVARIAN PENCILS AND CRAYONS.

These productions are entitled to special notice. The pencil manufacture occupies an important position amongst the industries of Bavaria, and it is well represented by the five leading firms who have exhibited their productions. The collections thus exhibited comprise all the most interesting and valuable varieties of pencils and crayons; and they have been displayed to the greatest possible advantage, in cases of an artistic and effective character.

At the head of the group is the splendid case of the chief manufacturer, A. W. Faber, who has shown us very clearly upon what a solid basis his eminent reputation rests. Perhaps the idea of forming such a collection of pencils and crayons was never before contemplated. Every possible modification of size and quality is here apparent, and every pencil exemplifies the same masterly skill in its production and finish. These pencils are always polished, and in their external aspect they bear the impress of true taste. The leads range through every gradation of firmness, fineness, softness, and tone of tint, and they are most judiciously adjusted to the peculiar requirements of every possible use.

Another manufacturer on the very largest scale is T. S. Staedtler, of Nürnberg, whose pencils are held in very great estimation, but whose reputation is still higher as the producer of crayons, which he makes in one hundred varieties of colour and tint. They are considered, generally, to be the very best productions of their class; and we must remark upon the felicitous manner in which the polished exterior of the cedar case of each crayon is coloured to resemble the hue of the crayon itself.

Berolzheimer and Illfelder, of Fürth, have also a manufactory of great extent, and they produce pencils in vast numbers. This firm carries on a most important business, not only throughout Germany, but also in America, where their patented *Eagle pencils* are in great demand. These pencils are stamped with a golden eagle, and their quality is particularly fine.

Another extensive manufactory from which a very interesting collection of specimens has been exhibited, is that of Grossberger and Kurz, of Nürnberg. This establishment has not been in existence more than three years, yet it has risen in that short period to a position of eminence, and it is celebrated for the abundant variety and the admirable quality of its productions. At present the pencils and crayons manufactured by this firm are principally used in Austria.

The case of Süssner, also of Nürnberg, completes the group. He makes crayons; and these excellent productions comprise forty-eight different colours and gradations of colour. This same case further contains a remarkable collection of mechanical crayon and pencil cases, including every conceivable variety of invention of their class, all of them ingenious in plan, calculated to prove really useful, and manufactured with great skill.

G. C. Beisbarth, of Nürnberg, exhibits a case of artists' brushes, that appear to be quite worthy of a place in close association with the pencils and crayons of his countrymen.

We shall be pleased to know that these Bavarian pencils are appreciated in this country, and that there is a great and general demand for them in England.

MINOR TOPICS OF THE MONTH.

THE INTERNATIONAL EXHIBITION closes to-day; it will be kept open during another fortnight to continue the more prominent and important part of its business—money-getting; but as an Institution—it is at an end. There will be few who do not rejoice at freedom from its thralldom: the English as well as the foreigner will bid "good-bye" to South Kensington without a feeling of regret or a memory worth keeping. Universal dissatisfaction, approaching disgust, will be the only record of the Exhibition of 1862 in London. The present generation will never see another. The great scheme of calling the nations together "every ten years" must be abandoned. The teachings of progress and the lessons of comparison must be taught elsewhere: in England they have been studied or learned for the second and last time. When the plan was first promulgated, we—of the *Art-Journal*—gave it the heartiest support; gradually, as we obtained evidence of the utter incompetency of the management (less in the heads than in the tails, "the great toes of the assembly"), we found such support to be impossible, without entire abnegation of principle; and for several months past it has been our painful, though most reluctant duty, to expose the "errors" (to use no stronger word) by which the scheme was ruined, and the country degraded. Other journals—daily, weekly, and monthly—have joined us in solemn outcry against the mean and pitiful "economy," and the utter and reckless extravagance, by which the Exhibition has been sacrificed and the national character humbled; and with scarcely an exception the British press has condemned the "management," not only as incompetent, but as shamefully wrong. British contributors know that those who are responsible for this pernicious ending are few; but the foreigner does not: his prejudices will have been strengthened and confirmed; and he will attribute to a whole people the miserable policy which governed, and the wretched results that follow, the gathering of the nations at South Kensington in 1862. This passage is from the *Saturday Review* of October 4:—"No doubt our foreign visitors have been sent away deeply impressed with the marvels of British taste and British administrative power which it has been the means of displaying. They will have learnt how much money can be spent to produce ugliness, inconvenience, danger, and damage; and how, by scraping together pennies and wasting pounds, the narrowest illiberality and the greatest thriftlessness can be combined." But the end is not yet: the winter will see many "meetings" of guarantors and others;—they may supply evidence to the world that the degradation and dishonour to which the Commissioners and their subordinates have subjected this country are themes of indignant protest on the part of its people. We quote another passage from the *Saturday Review*:—"An atmosphere of sharp practice, and petty dodges, and equivocal gains, has surrounded the enterprise from its first commencement." Let it be widely known that this is the conviction of nineteen-twentieths of the British public, and the evil may be materially lessened, though it can never be removed. We quote one other newspaper passage—it is from the *Daily Telegraph*:—"If the nation be ever brought to entertain the idea of another industrial gathering in its metropolis, it will be by abduction of the example of 1851, its well-considered probabilities, its modest estimate of receipts, and its handsome surplus, rather than that of 1862, its widely-projected plans, its bold assumptions of enormous profits, its notorious jobbery, its ridiculous offences against art and taste, and its deficit." We, in common with our readers, are heartily tired of the subject: yet we shall be compelled for some time to come to recur to it in these columns; there can be no withdrawal from it for us. We shall, however, avoid, as far as possible, occupying space by comments that can now do little or no good. We believe our readers will have had enough—or, at all events, will find enough in the daily papers—of discussions concerning the Veillard-Cadogan contract, and the hundred other topics that bring to us shame; and that we shall have their thanks rather than

complaints, if we put into paragraphs, instead of into columns, the "reports" that will from time to time reach them in detail through other channels. We have done our duty, and may strive, with our subscribers, to forget the humiliating theme.

THE ART-JOURNAL ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION.—With the present Part of the *Art-Journal* we complete our arrangement to supply to subscribers twenty-four pages monthly, during eight months, of engravings of the leading objects exhibited. The work thus far has given, we believe, universal satisfaction: praise has been generously awarded to us by our contemporaries; the public have liberally sustained the effort; the circulation has been very large; the *Journal* has made its way far beyond Great Britain and its colonies, into every country of the world; while manufacturers have readily and gratefully expressed their sense of the benefits they receive from this ILLUSTRATED report. But it will be obvious to even a casual observer that the work is but half done; that there remain many productions and producers as yet unrepresented in these pages—manufacturers to whom neglect would be injustice, and who of right demand representation side by side with competitors. There has been a very general suggestion—we may say "entreaty"—that we do not terminate this Catalogue until a much larger number, if not all, exhibitors of merit find places in its pages. We have therefore resolved to continue it into the year 1863, so arranging that those to whom this portion of our journal is of comparatively little interest shall have no ground of complaint. Each Part will hereafter contain three line engravings, engravings on wood of a more strictly Art-character, and the usual amount of essays and so forth concerning the higher branches of Art. We trust and believe that this announcement will be displeasing to no one, while it will give great satisfaction to the many manufacturers and artisans who regard this collection of engravings as fruitful of instruction, not only to the general public, but in every workshop of the kingdom. It is for others to say—and it has been often and well said—how much of good has been achieved by the *Art-Journal*, during its career of twenty-five years, in advancing and improving the Art-manufacture of the country. This Illustrated Catalogue will be the seventh we have produced. Under any circumstances, the many thousand engravings of Art-objects contained in this work must have been very beneficial to all orders and classes of producers. We have laboured earnestly and faithfully up to the present time, from the day when we commenced to represent what, until then, no one had thought it worth while to represent—THE ART-PRODUCTIONS OF THE MANUFACTORY,—and we have had our reward in witnessing the great though gradual Art-progress of the country, until it has competed successfully with the best producers of the Continent—not long ago regarded as producers with whom it was a vain hope to compete. The Exhibition of 1862 has supplied indubitable evidence that British manufacturers, little aided by the state, may fearlessly range themselves side by side with those of any Nation of the World. It will, therefore, be demanded of us that we continue the work we have thus far carried on, with great benefit to the manufacturer and the public. The *Art-Journal Illustrated Catalogue* will, when completed, fairly represent every meritorious exhibitor of all countries; there will be few of the objects that live in memory unrepresented in these pages. Hence a volume will be ultimately produced that will be of value long after the Art-treasures of the world are scattered to the several homes they are destined to adorn.

HIS ROYAL HIGHNESS THE PRINCE OF WALES will distribute the medals awarded by the Juries. We rejoice that the Exhibition will be closed with dignity, and are grateful to his Royal Highness. The "coming event," however, "casts its shadow before." It is not difficult to see "in the mind's eye" the ugliest building in London rendered additionally odious by the debris of stalls and fittings, and half-filled packages corded for removal, amid the gloom and fog and cold of a January day—an overcast of mourning. Still it is a good thing to be done; and we rejoice that it is to be done.

THE JURIES' REPORTS.—Several of these reports have been issued by the Society of Arts, and may be purchased, generally for sixpence each, at Messrs. Bell and Daldy's, 186, Fleet Street. They are valuable documents, and should be obtained by all persons interested in the several classes reviewed. No doubt it will be our duty to make extracts from time to time, and bring the whole when completed under review.

SCULPTURE IN THE EXHIBITION.—Many correspondents have suggested to us to engrave for the *Art-Journal Catalogue* some of the works in sculpture. It is our intention to do so—but not as woodcuts. Such works are seldom made effective by engravings on wood. We should naturally select the best and most prominent; the sculptors would object to the very limited justice accorded to them by wood-engraving, and would rightly demand representation in a higher order of Art. We shall, however, engrave on steel, and publish in due course, several of the most admirable and popular of the works in sculpture contained in the International Exhibition.

THE ROYAL ACADEMY.—Two of the oldest members of the Academy, Mr. E. Baily, the sculptor, and Mr. Abraham Cooper, the animal painter, have voluntarily placed themselves on the retired list of Academicians, in conformity with the resolution of the corporate body, to which we lately alluded. The breaking up of the old constitution, so to speak, is thus beginning already to work beneficially; there will thus be two vacancies.

GIBSON'S STATUE OF 'CUPID,' in the International Exhibition, has, it is said, found a purchaser, at the price of fifteen hundred pounds; and the two statues of 'Cleopatra' and 'The Sybil,' by the American sculptor Storey, have passed into the possession of Mr. Phillips, who is reported to have paid three thousand guineas for them.

THE BAZAAR AT THE INTERNATIONAL EXHIBITION.—Preparations on a large scale have been made by many of the foreign manufacturers to meet the demands they expect to be made between the 1st and the 14th of November. They are importing goods in large quantities, which they will then exhibit for the first time in England, and sell as fast as they can. This innovation cannot be viewed with much satisfaction by British manufacturers of the same classes of works.

THE FAMOUS PICTURE OF 'The Bull,' by James Ward, R.A., has, it is understood, become the property of the nation by purchase. An engraving of it, as our readers will remember, appeared in the *Art-Journal* for August, when we expressed a hope and expectation that the ultimate destination of the painting would be the National Gallery.

THE "PANTHON."—We are sure that many of our readers will thank us if we direct their attention to the "weekly journal of literature, science, and Art," that has been created out of the ashes of the old *Literary Gazette*. It is a work of the very highest order, dealing with all the topics that interest the classes to whom it is addressed, apparently omitting nothing it is essential to them to know. "Reviews" are necessarily its principal "contents," and these are written in a generous, yet searching, spirit; are full of wise teachings, honest warnings, and judicious and stimulative praise. The style is that of the philosopher anxious to be thoroughly understood; it is clear, emphatic, and "manly English." Reports of societies, condensed intelligence conveying all the week's "news," as regards literature, science, and Art (of Art somewhat too little), with a mass of information concerning "foreign" matters of all kinds, make up a work that unquestionably surpasses all its contemporaries in real and practical value.

MESSRS. A. AND C. BLACK, of Edinburgh, have recently published a large map of Scotland, on a scale of four miles to the inch, and measuring six feet by five. It has been compiled from the Ordnance maps, Admiralty charts, and other reliable sources of the most recent date. As it is printed on twelve sheets, each of which may be purchased separately, any one desirous of possessing a map of a particular locality—say a county, for example, with its adjuncts—may do so without incurring the cost of the whole.

BRITISH PICTURES IN PARIS.—The *Parthenon* says a gallery is being prepared in the Louvre for the reception of the works of British painters. Foreigners must now be satisfied that we have a school which deserves recognition at their hands; yet we are at a loss to know, considering how eagerly the best works of our artists are sought after at home, by what means the projected English collection in the Louvre is to be obtained.

PHOTOGRAPHY.—It is with much pleasure we announce that Mr. and Mrs. Henry Murray are conducting a photographic establishment at 91, Regent Street. Mrs. Murray, an artist of very great ability, is the lady superintendent of the Ladies' Exhibition, and to her talent and industry the public is largely indebted for the high position that society now occupies. To the services of Mr. Henry Murray the subscribers to the *Art-Journal* have owed much, during a period dating nearly from its commencement. His sound judgment and matured knowledge in Art have aided us in our labours all that time, and they have been greatly profitable to our readers. It is our duty, therefore, to make this announcement, in the hope that it may promote the views of Mr. and Mrs. Murray in an undertaking for which they are eminently qualified. Perhaps there are not in London two persons more entirely fitted for a task that requires advantages seldom found in combination.

SOCIETY OF ARTS CONVERSAZIONE.—The third (and, of the season, last) meeting of members and their friends took place at South Kensington on the 8th of October. It was well attended. The guests, foreign and British, numbering perhaps 2,000, were received at the entrance by Sir Wentworth Dilke and Mr. Peter Graham. Abundant means of instructive enjoyment were obtained in the Museum, that portion of it more especially which contains the loan-works—a most wonderful collection of treasures of incalculable value; and which, we hope, has been carefully studied by manufacturers and artisans.

ILLUSTRATED TRADE CATALOGUES.—One of the practical results of the International Exhibition as regards individual exhibitors, is the production and issuing, by some of the most eminent firms, of trade catalogues, illustrated in the very best style of engraving. Among some that have come before us, is a catalogue of the works exhibited by Messrs. Howell, James, and Co.; and another is of the works contributed by Messrs. Elkington and Co.—who, however, have only as yet published the first portion of theirs. Illustrated catalogues are not novelties in the trading community; but these are really fit to lie on the drawing-room table, being as good as engraving, printing, and taste in arrangement, could possibly render them.

A SERIES OF PHOTOGRAPHIC PICTURES, taken by Messrs. Jackson Brothers, lies on our table, the majority of which have an especial, though painful interest just now, from the fact that they are views of a portion of the great manufacturing districts where terrible destitution prevails, and where, too, so much noble resignation is manifested by the sufferers. The pictures have, in fact, been taken within five or six miles of the circuit of Manchester, a locality not without its picturesque features; while some of the scenes show us a little of the domestic habits of the people. Messrs. Jackson have also published some views in Yorkshire, places connected with the life and writings of Charlotte Brönte. All are creditable specimens of photographic art.

PHOTOGRAPHS OF ROME.—Mr. Macpherson, of whose photographs we are about to speak, has all but sifted Rome in regard of matter, historical and photographic. His catalogue of architectural and local subjects numbers two hundred and ninety-seven; that of sculpture one hundred and twenty-six. Year after year we are accustomed to see pictures from this inexhaustible source, with an attempt to poetise the descriptions—an impossibility in ordinary hands. The entire area lying between the Piazza del Popolo and the Baths of Antoninus, and again between San Lorenzo and the Monte Gianicolo, contains more of picturesque material than any equal site in the world; but wherefore, then, does it supply so few pictures in proportion to its wealth in subject-matter? Simply because its masses of architecture are less plastic than those of other places incom-

parably insignificant in interest. In Venice, every passage worthy of note has been painted again and again; the versions of the Doge's Palace, and the Library, and the Salute, and everything on the Riva, have been done *ad nauseam*; but the mouldering grandeur of all Roman subjects forbids at once, in their treatment, any descent to prettiness, beyond which such a large proportion of travelling artists do not possess one idea. It demands a capability of no ordinary calibre to give these columns and arches the merit of looking something more than historical and antiquarian mementoes. It has been left to photography to picture Rome in such detail as it is not the province of painting to attempt. One of the finest of these views is the Arch of Constantine, and on examining it you are struck with surprise at seeing so much that you never saw before: you never suspected it had been so highly finished, and you never dreamt of its perfection of decay. The north and south façades of this arch are given, and again the former, including the Meta Sudans and a portion of the Convent of S. Bonaventura. Of the Forum Romanum there is a general view from the Mons Capitolinus, including the principal temples in the Forum, with the Arch of Titus in the distance. There is a second view of the Forum looking towards the Capitol. We look for the Coliseum, and we find it with Meta Sudans and a part of the Via Sacra; and again with the Arch of Constantine, and also a portion of the inner wall, remarkable for an unbroken breadth of tone and softness that makes it more like a careful drawing than a photograph. All the plates we have mentioned are large, perhaps twelve inches by fifteen, and remarkable for their microscopic truth. The Cloisters of St. Paul's—the Basilica outside the walls of Rome—contrasts favourably with all round it, as being perhaps the sunniest photograph in the entire series; it contrasts forcibly with the grim majesty of other ruins, as for instance the columns of the Forum of Nerva, or the three columns at the foot of the Capitol, those formerly considered as having belonged to the Temple of Jupiter Tonans, and the eight formerly called the Temple of Concord. In the light and shade of these ruins there is a sentiment which, with the stern truth of the photograph, affects the mind more deeply than a qualified essay in painting. The Tomb of Cecilia Metella, with a distant view of Rome, is beautifully broad, soft, and sunny; near it are the Temple of Fortuna Virilis and the Houses of Rienzi. St. Peter's, with the Inquisition, sounds something more than an accidental association; by the way it is, perhaps, the least happy view we could have of St. Peter's. Of great interest and beauty are the Arch of Titus, from the Temple of Venus; View of the Capitoline Hill, from the foot of the Aventine; View of the Aventine, from the Tarpeian Rock; Phocas' Column, Temple of Vespasian, &c.; the Piazza del Popolo, looking from the Corso; View over Rome, from the Palatine Hill; Distant View of Rome and the Baths of Caracalla, from St. John of the Latin Gate. With the Vatican sculptures—that is, certain of them—every student of Art has a nodding acquaintance, yet he will look at the 'Apollo,' the 'Faun,' the 'Laocöon,' the many Venuses, the memorable 'Silenus,' as something even more truth-telling than even the casts he has worked from during a lengthened probation; and mixed up with these we come to some bas-reliefs good enough to have been stolen from Athens during the "bloom" of attic sculpture. They are by one John Gibson, R.A., of greater name in Rome and the sculptural schools of the Continent than in his own country. To the energy and ability of Mr. Macpherson all praise is due; the results of his labours cannot be surpassed.

RUBENS A SCULPTOR.—Mr. Holt, a gentleman residing in Clapham Park, is in possession of a small bas-relief, measuring nine inches in height by seven wide, sculptured in alabaster, enriched with gold, and representing the "Adoration of the Magi." Its owner assumes it to be the work of Rubens, and has been at the expense of publishing a book (for private circulation only), with photographic illustrations, in which he brings forward certain evidence of a presumptive kind to support his opinion; the weight of such evidence being that the foreground of the bas-relief bears a resem-

blance to Rubens's picture at Malines of the 'Adoration,' and the background to his picture of the same subject at Berg St. Winox. Mr. Holt considers that the bas-relief was sculptured by Rubens when in Venice, studying the works of Tintoretto, about 1600-1; and that he afterwards availed himself of it in the compositions referred to. Tintoretto, it is well known, made numerous models in wax and chalk; and not improbably, too, in more enduring substances. Mr. Holt possesses one of the 'Adoration' which he attributes to the Venetian painter: it is, therefore, not impossible that the Flemish artist may, in his early years, have adopted the same course. Both bas-reliefs are certainly fine compositions; and, as such, are indicative of the styles adopted by these artists respectively in their pictures. Biography is silent on the subject of Rubens being a sculptor; but the existence of Mr. Holt's bas-relief, though by no means a convincing proof to our mind, furnishes matter of speculative inquiry. The work, we are told, "was obtained in the Netherlands soon after the peace of 1815, by an English lady of rank and distinguished taste; and was retained in her family until it passed, through the medium of a stranger, to the present possessor." In directing attention to it we may, perhaps, be the means of drawing forth some remarks on the subject.

TAPESTRY AND CARTOONS.—There is at Mr. Woodgate's, in Holborn, an ancient piece of tapestry, of which the subject is the 'Sacrifice at Lystra,' Raffaele's version, but differing from the cartoon especially in having a landscape background—whereas in the cartoon the background is architecture. It is known that there were at least two sets of these tapestries executed: one exists in the Vatican, that which was made for Leo X.; a second, the property of Henry VIII., was subsequently possessed by the Duke of Alva—the same that now hangs, we believe, in the Museum at Berlin. Of the tapestry to which we allude particularly here, the history is unknown, but its antiquity and value are sufficiently attested by its genuine appearance and the sumptuous materials of which it has been manufactured. The decorative borderings of the tapestries and panel subjects executed by Raffaele and his school, established a certain taste in supplementary composition that never can be mistaken, as abounding in masks by Giulio Romano, and flowers and still life by Penni, and others who carried out the designs of the "divine master." The border of this work is more than merely still life. At the base appears Faith supporting the Cross; Hope pointing to heaven, and holding before her a book containing, in Latin, commandments of our Lord, as "Thou shalt love the Lord God above all things, and thy neighbour as thyself." There are also figures on the right and left; but it must be observed that the style of the bordering is not Raffaelesque; that, however, in the border is immaterial, the value of the work being its undoubted genuineness as an example of the rarest tapestry of the sixteenth century, worked after the design of the great artist. All that is known of this piece is that it was exhibited some years since at New York, in aid of the Kossuth Fund. The tapestries now in the Berlin Museum are in very excellent condition; they were exhibited in London more than twenty years ago by the late Mr. W. Bullock, at the Egyptian Hall, of which he was, we believe, builder or leaseholder. They are of different sizes, and if we remember them perfectly, are not of one series, some having been wrought after "Raffaele's Bible." They were offered by Mr. Bullock to the government of that time, but were declined, and were purchased for the Prussian Museum for £4,000. As we have the cartoons, such works would have been valuable and interesting to us, showing, as they do, the result for which the cartoon is but a preparation. By the way, we proposed, twenty years ago, that inasmuch as the cartoons at Hampton Court were day by day disappearing from the paper on which they were drawn, they should be protected by glass. Had this been done fifty years back, it had not been too soon; but the safeguard has been deferred until there is but little left to preserve. Take, for instance, the 'Miraculous Draught,' and tell us which passage of colour resembles that left by Raffaele.

REVIEWS.

LA PEINTURE FRANÇAISE AU 19^{ÈME} SIÈCLE. By ERNEST CHESNEAU. Published by DIDIER & Co., Paris.

In a series of biographical sketches accompanying a yet far wider field of critical examination, M. Chesneau traces the rise and progress of the French school of painting. The artists whose lives and works have engaged his pen—the "chiefs of the school," as the writer terms them—are David, Gros, Gérard, Decamps, Meissonier, Ingres, H. Flandrin, and E. Delacroix. How Horace Vernet, Leopold Robert, and yet more, Paul Delacroix, came to be omitted, seems to be inexplicable; for surely they, and especially the last, earned foremost places among the painters of their country, though they did not adopt the "grand style;" neither, indeed, does Meissonier.

M. Chesneau takes a sensible and dispassionate view of the works of the painters whom he has had under consideration; he gives them all the honour to which they are entitled, but does not elevate them to a position above their merits; while, with an abnegation remarkable in a Frenchman writing upon French Art, he refrains from comparison with any European school; he upholds his own, but not at the expense of any other. The successive steps by which the art of painting in France has reached its present condition, from the cold classicism of David, through the more poetical and romantic styles of Ingres, Gérard, and others, down to the minute realistic of Meissonier, are developed and explained with discrimination, judgment, and sound knowledge of what real Art is and should be. The author promises to extend his inquiries, at some future period, into the departments of landscape and sculpture. We shall be pleased to meet him again.

THE CONFIRMATION OF THE MATERIAL BY THE SPIRITUAL. By W. CAYE THOMAS. Printed, by STRANGEWAYS AND WALDEN, for private circulation.

This treatise, we are told by its author, has grown out of an inquiry prosecuted with a view to establish principles of taste more available than the indefinite and impracticable rules according to which artists and writers on Art profess to work and write. Of the former, it is our continual complaint that their labours are without thought, and of the latter, that their essays are altogether inapplicable to practice. The most popular works of Art are those that set forth with the most neatness facts, the point of which is readily apprehended from its commonplace character. When productions of such a class predominate in so far as to give the prevalent tone to what is called a school, the painters of such a school have never risen above the dry imitation of their earliest efforts, except in manual dexterity. To refer directly to the book, its first chapter is headed "Physical Perfection and Beauty forfeited through Sin—Physical consequent on Spiritual Decadence." The second treats of "The Reformation or Restoration of the World to Physical Perfection by a Holy Spirit." The third is headed "Christ the Perfection of Physical as well as of Spiritual Beauty—The Lamb without Spot or Blemish," &c.; and up to the fifth chapter inclusively the arguments are framed to show, according to Scriptural texts, that the most exalted aspiration is toward that form in which man was created, and to which he is to be restored. That which we now call Christian Art is a continuation of the "purism" which was the essence of the works of those early painters who were as yet free from what is now held by a rising section of the profession to be the corruption of classic taste. A Christian artist, therefore, is he who essays to give to a holy spirit a corresponding exaltation of form; and the sixth and last chapter of the book speaks more immediately than any of the preceding of the embodiment of the most exalted spirit, according to canons deduced from the Sacred Record, that in the beginning human and other natures were created in perfect forms, which it should be the purpose of Christian Art to define and restore. That physical and spiritual beauty had but a brief existence;—they fell together, and the scheme of their re-institution promises that the spiritual advancement of mankind shall be accompanied by reconstruction in formal beauty. It cannot be denied, however, that we have in the antique a few examples of sublimity, that surpass everything that has since been effected by human hands; and how unwilling soever may be the professors of the purity of Christian Art, they cannot attain to the loftiest terms of expression, without some approach to these rare examples of ancient Art, in which a lifetime of deep thought seems to have been invested. From these the

Christian divergence aims at a translation more subtle and comprehensive than the material elevation of the Greeks. The conformation of matter by mind, and the conformation of mind by matter, involving so many points of consideration, that here no more can be said on such subjects than to observe that Mr. Thomas argues that the testimony of Scripture, and of the most profound thinkers, shows that spirit controls the material world; that, in short, the inward spirit moulds the outward form that it inhabits. "Art," says the writer, "has too long attempted to claim exemption from precise laws, from scientific governance, on the plea of its having a more divine and ethereal nature than ordinary affairs, and in total forgetfulness that Divine work, from the motion of the spheres to the minuteness of chemical combination, is carried out in precise definite quantitative law. This tendency of Art is, therefore, irreligious, contrary to the spirit of truth, which is silently actuating and converting the age."

Thus Mr. Thomas's arguments are directly opposed to the mechanism of realistic Art, and the distinctions which he suggests, on the one hand, between Christian and antique Art, and between spiritual and material Art, on the other, are really those that must be more deeply felt and studied, before painting will rise from the degradation into which it has sunk.

A BAD BEGINNING: A Story of a French Marriage. Published by SMITH, ELDER, & Co., London.

We know that this is the first book of a young author, and therefore wonder why it should be called "A Bad Beginning." A "bad beginning" the story is not; though there is no doubt that a marriage, commenced according to the French plan, cannot augur much for our idea of domestic happiness.

Taking the beautiful motto from Spenser as the text—

Wrong it were that any other twaine
Should in love's gentle bond combynd bee,
But those whom Heaven did at first ordaine,
And made out of one mould the more t' agree."

—the author has worked out, with much earnestness of purpose and considerable tact, a story of the "sensation" class, with strong effects of light and shade, though somewhat wanting in the middle tints which give a truth and solidity necessary to perfect a picture. We are rapidly losing sight of the fact-life which Sir Walter Scott and his school rendered so attractive; and it is wonderful to think of what violent incongruities a modern hero or heroine is composed.

We do not tax the author of "A Bad Beginning" with anything like the wholesale exaggeration which is the curse of modern French and English fiction. If the writer (who is, we believe, the wife of an artist) had thought less of "effect," and pursued her narrative according to her own womanly instinct, there would have been less "sensation," perhaps, but she would have given to the world a work of far higher literary merit.

The story is well conceived, and the commencement is admirable. The writer is more fresh and "at home" in France than in England, though she is by no means given to excuse the habits of our continental neighbours. The death of the heroine's mother is wrought with a power of which the author herself is only half conscious; and in her future works, if she avoids a tendency to enthusiasm, which sometimes throws her off her balance, she will take a high standing in "fiction" literature.

We do not admit that the author has made a "bad beginning." On the contrary, she has produced a very clever book, which will certainly be popular.

THE INTELLECTUAL OBSERVER. Published by GROOMBRIDGE AND SONS, London.

A cheap and well-conducted monthly serial like this, discussing subjects of natural history, microscopic research, and recreative science, cannot fail, in these days of active investigation, to be appreciated as it ought. Eight numbers have now appeared; and having waited during the time occupied in their publication, to see how the work was carried on, we are in a position to speak of its entire success, so far as the contents of the magazine justify success. The papers, written by men whose names guarantee the excellence of their contributions, are of a very varied character, and are popular in the treatment of subject. The "Notes and Memoranda," at the end of each Part, and somewhat analogous to our "Minor Topics," supply brief, but not unimportant, information on the scientific "news" of the month; while engravings, both coloured and plain, are introduced, when necessary to illustrate the text. The *Intellectual Observer* well deserves a large measure of support from those who are students of science.

RISE AND PROGRESS OF PAINTING. By EDMUND E. ANTROBUS, F.S.A. Published by STAUNTON AND SON, London.

A little book which may prove useful to those who have not access to more voluminous writings. It contains a very brief biography of the leading painters of the old continental schools, and of the deceased artists of our own, with a notice, still more brief, of some of their principal pictures, extracted from the works of other authors. Mr. Antrobus makes no pretension to originality, and is entitled to none; still, he deserves credit for the manner in which he has condensed the information, derived from preceding sources, to make it serviceable as a kind of guide-book.

PREDICTIONS REALIZED IN MODERN TIMES. Now first collected, by HORACE WELBY, author of "Mysteries of Life, Death, and Futurity," "Signs before Death," &c. &c. Published by KENT & Co., London.

The utility of publishing such a book as this is very questionable; we cannot possibly see what good it can effect, but can quite understand it may do much harm. A writer some years ago said, "The veil which hides from our eyes the events of future years is a veil woven by the hands of mercy"—a remark as true as it is beautifully expressed. Superstition is not unknown even in this enlightened age, and among the educated; while signs, portents, and dreams work mischievously on the weak-minded and ignorant. The age of prophecy, like that of chivalry, has passed away; any attempt to revive it, or to render it apparent that such power still rests in man, is only calculated to make dupes, and foster credulity. The author expresses a hope that his book "will be found of useful tendency, in teaching by example," what really good teaching he expects from it is beyond our comprehension. Religion and philosophy alike tell us that "every man should abide patiently in his calling," and take no undue thought for the things of to-morrow; "sufficient unto the day is the evil thereof."

HAREBELL CHIMES; or, Summer Memories and Musings. By ANDREW JAMES SYMINGTON, Author of "The Beautiful in Nature, Art, and Life," &c. Published by LONGMAN AND Co., London.

A considerable number of these poems appeared in a volume fourteen or fifteen years ago, which was very soon out of print; others have been collected from various publications to which they were contributed, and some few are now published for the first time. Mr. Symington's communings are with Nature more than with man; he talks with her on the moor, in the meadows, the forests, and by the river's side, at all hours of the day and night, and very pleasant converse he holds too. Without much originality of thought, or great power of expression, his descriptions are very truthful, and clothed, generally, in language polished and graceful. He is a poet of the Wordsworth school, and far above the multitude of imitators of the bard of Rydal Mount. Two or three of the longer poems, such as the "Sketches on Loch Lomond," the "Summer Ramble," and "Wanderings and Jottings in the Walhalla of Memory,"—the last including reminiscences of scenes visited, books read, sculptures and pictures examined, music listened to,—give indications that his muse might be successfully engaged on some continuous theme or story. His versification, however, is not always smooth, and his metre is occasionally made to run its length by accenting the last syllables, or the penultimate, of words usually contracted when spoken or read. The practice of thus measuring the lines is objectionable; for the ear, unaccustomed to the sound, will not accept it as legitimate, and the reading assumes a tone of pedantry. This is but a minor blemish, which we should scarcely have thought it necessary to allude to, except as an error to be avoided for the future, and because a single discordant note is very apt to spoil the melody of a song, however sweet all the rest may be.

FONDLY GAZING. Engraved by J. H. BAKER from the Picture by G. SMITH. Published by MOORE, McQUEEN, & Co., London.

A little picture of domestic sentimentality which will find favour in the eyes of the young mothers of Britain; one of whom, as it may be supposed, is seated beside the cradle of her first-born watching its slumbers. The subject has been well engraved by Mr. Baker, whose work is sound and careful in execution; a little more gradation of light and shade, so as to make the contrasts less abrupt, would have been an improvement.

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12 Tea Spoons.....	0 16 0	1 2 0	1 5 0	1 7 0
6 Egg Spoons, gilt bowls.....	0 10 0	0 13 6	0 15 0	0 15 0
2 Sauce Ladles.....	0 8 0	0 8 0	0 9 0	0 9 0
1 Gravy Spoon.....	0 6 0	0 10 0	0 11 0	0 12 0
2 Salt Spoons, gilt bowls.....	0 3 4	0 4 0	0 5 0	0 5 0
1 Mustard Spoon, gilt bowl.....	0 1 8	0 3 3	0 3 0	0 3 0
1 Pair Sugar Tongs.....	0 2 0	0 3 0	0 4 0	0 4 0
1 Pair Fish Carvers.....	1 4 0	1 7 0	1 10 0	1 12 0
1 Butter Knife.....	0 2 0	0 3 0	0 4 0	0 5 0
1 Soap Ladle.....	0 10 0	0 17 0	0 17 0	1 0 0
1 Sugar Sifter.....	0 3 3	0 4 0	0 5 0	0 5 0
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12 Dessert forks..... 30s. 7d. 4 11 0	12 Dessert forks..... 40s. 7d. 4 11 0
2 Gravy spoons..... 10s. 7d. 4 11 0	2 Gravy spoons..... 11s. 7d. 4 11 0
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4 Sauce ladles..... 10s. 7d. 4 11 0	4 Sauce ladles..... 11s. 7d. 4 11 0
1 Fish slice..... 3 10 0	4 Salt spoons, gilt bowls..... 1 10 0
4 Salt spoons, gilt bowls..... 1 0 0	1 Mustard spoon, do..... 0 10 0
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12 Tea spoons..... 10s. 7d. 4 11 0	12 Tea spoons..... 14s. 6d. 4 11 0
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1 Moist sugar spoon..... 0 8 0	1 Moist sugar spoon..... 0 16 0
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